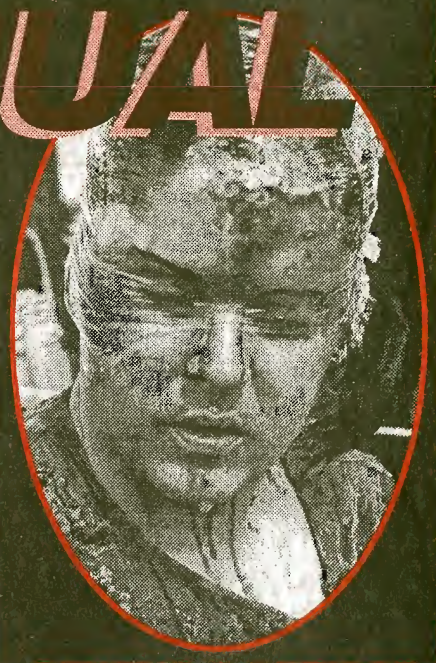
SALT LAKE UNDERGROUND
NEWS
AUGUST 2002 ISSUE #164 VOLUME 13 FREE

HOT SEX IN UTAH?
READ THE RESULTS FROM OUR TELL-ALL READERS' POLL PAGE 38

FIRST ANNUAL SEX ISSUE

ALL THE DETAILS!



GENESIS P-ORRIDGE
INSIDE HIS PSYCHIC SEX TEMPLE
PAGE 25

EATING OUT WITH LYDIA LUNCH
EXCLUSIVE INTERVIEW PAGE 23

FROM SWEDEN... ...WITH LOVE... THE HIVES SPEAK!
PAGE 11

LIONHEAD records

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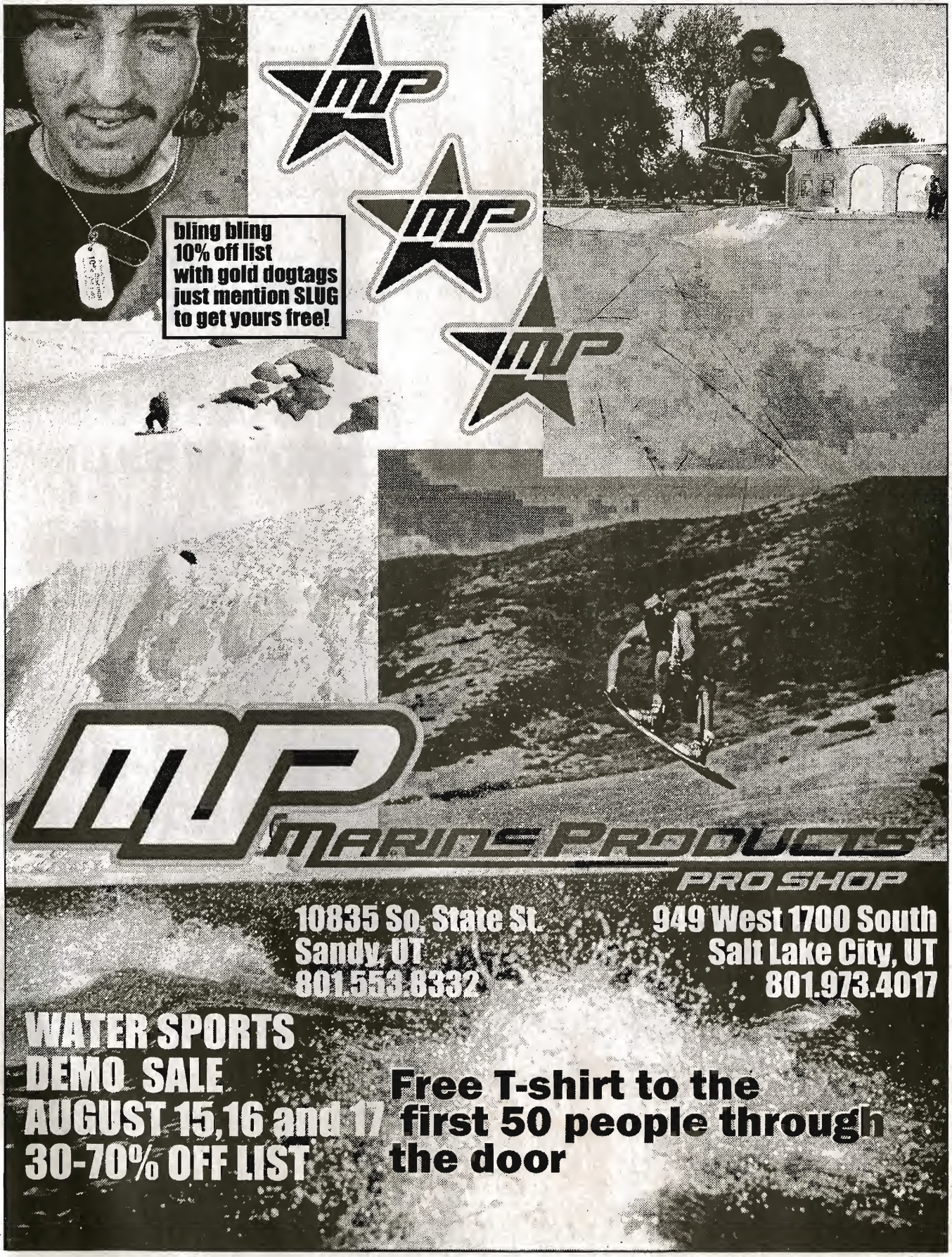
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SOME MUSIC WE LISTENED TO WHILE CREATING THIS ISSUE (IN NO SPECIFIC ORDER):

- NON- *Children of the Black Sun* (Mute)
- Cosm- *EP* (Self-released)
- Mike Johnson- *What would you do* (Up Records)
- PJ Harvey- *To Bring You My Love LTD ED + Bonus Disc w/ B-sides* (Island)
- Division of Laura Lee- *Black City* (Epitaph)
- Bright Eyes- Lifted (Saddle Creek)
- The Downers- *EP*- (Alpha Male Recordings)
- Sonic Youth- *Murray Street (DDC)*
- Weird War- *S/T* (Drag City)
- Flipper- *Generic Flipper* (American)
- Uncle Tupelo- *89/93: Anthology* (Columbia)
- Mighty Mighty Bosstones - *A Jackknife To A Swan* (Side One Dummy)
- Nurse Sherri- *One Hundred Ton* (Self-released)
- Richard Hell- *Time* (Matador)
- Throbbing Gristle- *Greatest Hits* (Mute)
- Zero Down- With a Lifetime to Pay (Fat Wreck Chords)

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Glassjaw - Worship And Tribute

On Worship And Tribute, Glassjaw's debut for Warner Bros. Records, Glassjaw works a swirl of guitars and a barrage of barren emotion into a frenzy that's singular and uncompromising. Pure and brutally direct. Delicate and venomous. Leaders of the Long Island hardcore scene, Glassjaw have built a huge fan base stoked by an indie EP (Kiss Kiss Bang Bang), a full-length album on Roadrunner Records (Everything You Ever Wanted To Know About Silence, released in spring of 2000) and lots of touring highlighted by a full summer support slot for the Deftones. In February and March of 2002 they did the Snocore tour and led merchandise sales. Producer Ross Robinson (Limp Bizkit, Korn, Slipknot) calls Glasjaw "The new post-millennial destroyers of ADIDAS rock, R.I.P."

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AUGUST 2002

THE FAVORITES

CD Reviews pg 39
Daily Calendar pg 44
Dear Dickheads pg 6
Indie Label Spotlight pg19
Geriatric Rock pg 20
Glitter Gutter & Trash pg 34
Lame ass Concert Previews pg 32
Localized pg 8
Local Band Profile pg 19
Local CD Reviews pg 22
Modus Operandi pg 35
Short, Short Stories pg 13
SLUG Word pg 18
Zineland pg 12

THE FEATURES

Genesis P-Orridge pg 25
Lydia Lunch pg 23
Dillinger 4 pg 31
Sixer pg 30
Summer of Death Skate Series pg 16

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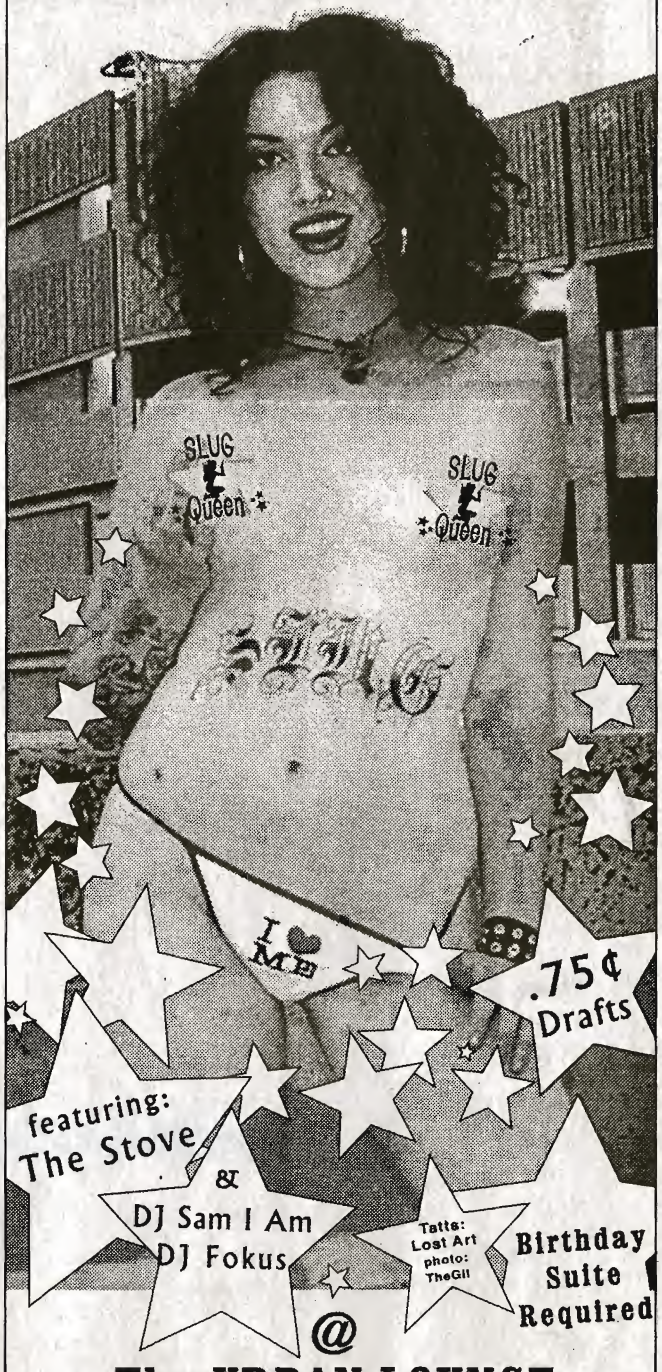
JENN Monday, Aug. 12
BUCHANAN'S
BIRTHDAY PARTY!



The URBAN LOUNGE
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Dear Dickhead,
It's not like anyone who reads SLUG will actually get up off their ass and do anything in an attempt to change the country, but. . . by now most should be aware that oil is the root of all current terrorist attacks/warnings. You can fill up your gas guzzler at CITCO and support terrorism or you can have some good God damn clean fun and ride your bicycle in Critical Mass. Drive your car and contribute to the yellow warning about ozone levels and join GWB in the ongoing warning of terrorism or, visit the side of the pavement where the grass is green and not yellow, orange or red.

Critical Mass - Friday, August 30th
Meet at the Gallivan Center at 5:30PM. *–Walter*

ED NOTE: Anybody want to help me prove this old bastard wrong? For more information on what Critical Mass is and why you should participate check out: www.slccriticalmass.org
If the political message isn't enough to get you on your bike consider this- Marmot Mesa has a 25% biker discount on all food and beer. This special is good at anytime.

Dear Dickheads,
I am not a fan of local bands that talk shit on other local bands. I am also tired of this "indy scene" or whatever the fuck you want to call it.
Everyone is in a band or an artist. God, sometimes i feel like i am back in high school again, this group can't talk to that group, this band hates that band. Shit get over yourselves please, with that attitude none of you will get out of this city. Don't tell me that i don't know what i am talking about because i do. I go to the shows, i buy the cd's, and i am friends with you. Think about it kids, this city does not support you and your band they just support the who's who in the scene. Yes maybe they go to the shows in hope they can get in free or get on the "list". But the fact is locals don't buy the cd's, T-shirts or whatever else your sell-in. They don't listen to your music outside of the shows. It's the music that matters right? It is the bands themselves that are holding each other back. There is some good tale! here in the valley but if one band is moving up there is always someone else to kick em down. I just wish everyone would stop fuking each other over and start supporting what the local bands are about instead of supporting the pathetic "scene".

ED NOTE: A fisherman has a bucket full of freshly caught crabs. One of the crabs inside of the bucket starts to climb up the side walls in an attempt to escape. As he gets halfway up, the remainder of the crabs in the bottom, grab the climbing crab and pull him back down.

In SLC, we definitely have a bucket of "crabs". Try to remember that although it seems like there are more of these types of people here locally, they are in every city, country, and "scene". Don't let these kids be your excuse for turning into exactly what you hate- a pessimistic, holier than thou, SLC hipster.

Does it <u>REALLY</u> bother you that CDs aren't selling locally? Then do something to help solve the dilemma you bitch about! Produce a solution! Make signs and slogans declaring your conviction, and plaster them around town! Submit an article to SLUG and tell our readers about the levels of support they can give to local musicians.
Writing your letter to dear dickheads was the first step, now get a fire under your ass and help create a solution to the problem!

Since Mozzer is coming to town this month, I thought it appropriate to pull a few lyrics about the subject from his album, YOUR ARSENAL.
"We hate it when our friends become successful...
If we can destroy them
You bet your life we will destroy them.
If we can hurt them, well,

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We may well.
It's really laughable,
Ah hahahaha
You see, it should have been me.
It could have been me."

–Morrissey

Dear Dickheads,
In response to Mr.Hillbilly idiot's letter asking how to mitigate daily road rage: stop being part of the problem. Don't drive! Liberate yourself from daily car-dependency.
I ride a bike or skateboard or bus/trax and walk every day so your hateful road rage activities don't exist in my life. This may be too sensible an option for you in which case you could move back east or end your pitiful life.
ps **correction** The Critical Mass Ride meets at 5:30pm (last friday/month@Gallivan Ctr). Thanks for printing this in your mag! Come join us!

ED NOTE: Alright already! We'll be there!

Dear Dickheads,
i really enjoyed your last issue! The interviews with local female rockers, who came off sounding like Intelligent, Driven Divas, was a kickdown for show seekers that don't know these goddesses, bands and styles by name. Also, the ad bearing news that one of your own bucked our shitty revenue system (which parades as justice) was heartening.
But i can't believe you artless feltchers fucking printed my last letter! Especially when i had a moment of clarity and asked you not to! i will never, never live that down in my head, not in all of eternity! Thanks a lot you clowns - ha ha ha ha – I'd set myself on fire in front of your shop if I wasn't so busy *** myself. Picture a screaming, crackling torch of hair and boiled blood bursting on your front stoop, burning, stinking, leaving my bones and crispy flesh stuck to the cement there in a residue of melted-down, pure-grade, hysterical agony that stained. chew a corpse you sadists! Ah, That feels better
Best regards,

– wicked, dark charity

ED NOTE: I said it once and I'll say it again... wicked, dark charity...PLEASE DON'T QUIT YOUR DAY JOB! I'd hate to see what you would REALLY do if you had that much time on your hands!

JIM CHERRY
Aug. 2, 1971-
July 7, 2002

On Sunday, July 7th, **Jim Cherry** of **Zero Down**, **Strung Out**, and **Pulley** passed away at the age of 30. Jim was a founding member of a core Fat Wreck Chords band, Strung Out, and played a huge role in the workings of both his band and our label. As the Fat family grows in number every day, it would seem that July 7th marked the day that we suffered our first loss, and a tremendous loss at that. Jim was loved by us at Fat Wreck Chords and he will be terribly missed.

Jim's most striking characteristic was his excellent songwriting and passion for all things musical. He did a good part of the songwriting in all the bands he was involved with and wrote essential Strung Out anthems like "Ultimate Devotion" and "Mind of My Own". Jason Cruz, lead vocalist for Strung Out, had this to say about Jim's love of music: "He put his heart and his brains into everything he did and he truly cared about music." Jim's art was so profoundly powerful that his work will no doubt live on through his songs and be his lasting legacy.

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SLUG Queen

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Categories:
Interview Session
Creative Swimwear
Club/Fetish Wear

Celebrate the battle for SLUG Queen, while local celebrity judges determine who will reign 2002-2003. Hosted by the infamous Nova Starr! Music by Starmy & Special Guests.

Once again we'd like to say thanks to all of you who came out and supported

LOCALIZED

at the URBAN LOUNGE last month. A big sloppy kiss goes out to **Hello Amsterdam** & **Blue Collar Line** for playing, and **Jared at The Urban Lounge** for being himself. Smooch.

If you couldn't tell by now, SLUG's August issue is about sex. Ah... the sin all of us partake in from time to time. Some more often than others, but we all do it, and if you say that you don't then I call you a liar. Whether you do it by yourself or with your partner, sex is an act the only humans and dolphins do for recreational means.

I went to the SLUG Women of Rock event at Kilby Court and heard some wicked tunes. The first evening, I sat down with **Sherlock** and talked about their sex appeal, and what drives them to achieve "total sexiness".

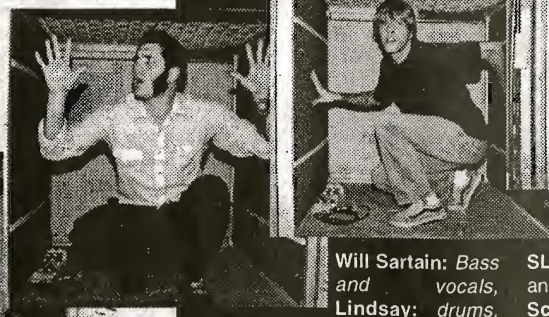
Sherlock

Sherlock is:
Adam Sherlock: *vocals and guitar,*
Bubgsy: *bass*, **Andy Paterson**: *Drums*, **Bomber:** *Keys*,
John Lofgren: *Guitar*

SLUG: Would you say that the **COUG** is a big influence in your music?
Adam: There is definitely some **Mellencamp** in our music. There's just a lot of singer songwriters in it from the 70's and 80's
SLUG: Why are you trying to bring back the past?
Adam: I'm just interested in playing the kind of music that I grew up with. The kind of stuff that made me want to be in a band.
SLUG: Would you say that rock now is more about style and less about heart?
Adam: Not necessarily
SLUG: Andy how does playing with Sherlock differ from playing with your past bands?
Andy: Wow! What a loaded question that is. Search was my first band!
SLUG: You all seem to be a "working-mans" band do you try a pull off a certain sexiness on stage, or do you just present yourselves as who you are?
Adam: I think the sexiest thing a person can do on stage is give it their all, regardless of how they look.
SLUG: Do you find any of the other local bands around here sexy?
Adam: You can watch Dan Whitesides (New Transit and The Kill) drum for hours and sweat his ass off, and that man is sexy as hell.
Bugsy: The Kill is a sexy band.
Andy: Hammergun makes good naughty sexy music.
SLUG: So would Hammergun be like hardcore porn?
Andy: Its porn in boots!
Adam: Its porn with chaps!
Adam: The Stove is incredibly sexy
Bugsy: That gal from the Wolfs does a really good job.
Adam: The Wolfs are a sexy band.
Andy: I would agree that the Wolfs are one of the sexiest bands around.
SLUG: We haven't talked about Jared Hooper. He's sexy in a kind of lionish way...
Adam: you're on your own. Hooper has a Shatneresque quality.
Andy: He has a Hugh Heffner thing about him.
SLUG: ...Old and likes the young. Where is Sherlock going?
Adam: To just put out an EP on My Sweet Records in the fall.
SLUG: Do you think that Adam (from My Sweet Records) is gay?
Adam: No, but I can see why a man might.
SLUG: It's the hair.
Adam: He has a boyish charm about him. But back to the rock. In late fall we will have another EP out on Alpha Male records.
SLUG: Why are you bouncing from one label to another?
Andy: Local labels are good for about one release as far as their resources go.
SLUG: Why not just do it yourself?
Andy: We would rather put all our efforts towards the music.
SLUG: Give me an example of Sherlock being sexy
Adam: Sexiest moment?
SLUG: I'm not talking about Chuck-a-Rama on Sunday...
Adam: I've taken a girl to Chuck-a-Rama for a date once.
Bugsy: I don't now about sexy, but there have been moments with this band that I've felt a lot of love.
SLUG: How often do you love your self? Are you full time, part time or seasonal?
Bugsy: I'm part time
Adam: I'll say this much. I spend private time with my self at least once a ay. It doesn't have to include jerking off; it could be just standing and smiling at my self in the mirror. Just simple things like that. Or just having the quiet moments.

Then I was back again at Kilby for night two of the SLUG Women who rock show. On the second night, Redd Tape was playing, so I thought "why not talk to them about music and sex?"

Redd Tape Is
Shawn: *keys*.



Will: The first Mates of State .

Will Sartain: *Bass and vocals*,
Lindsay: *drums*,
Scott: *guitar and vocals*

SLUG: You guys sound a lot like Modest Mouse. Is that intentional?
Will: I hate Modest Mouse!
Lindsay: Really?
Will: Well I don't like them very much.
Lindsay: I've never played this music before.
SLUG: What drew you to this music?
Lindsay: I moved into Will's house and he forced me to play the drums
SLUG: It wasn't a willing effort?
Will: Not even to this day.
Shawn: I moved in with Will and he made me play the keys.
SLUG: So what you are saying is that Will forces this music upon you.
Will: I have this monster that lives in my belly
SLUG: What is Redd Tape to you?
Shawn: Its childhood innocence. It's just fun and happy.
Lindsay: Finger Painting!
Scott: For me it's a couple of extra bucks.
Lindsay: This, coming from our homeless guitar player.
SLUG: Do you have a female in the band to get the guys' attention?
Shawn: No! She is just a good drummer.
Will: Lindsay is better than me on the drums.
SLUG: Would you say you are a sexy band when you play?
Lindsay: we're not a sexy band.
SLUG: I think that it's sexy since you're all in your early twenties.
Lindsay: "Winter Wishes" (one of their songs) is very sexy
SLUG: So you're saying that the band is not sexy but some of the music is?
Will: It's like a little kid felling really happy in front of a couple people.
SLUG: What music do you play when you're "getting it on"?
Scott: Ween.
Shawn: PJ Harvey.
SLUG: Are you guys influenced by any of the older bands from Utah?
Scott: I love any thing that Gentry (Iceburn) does
Will: I would say Red Bennies, and Toltock Trio
Shawn: The Wolfs are really good.
SLUG: Would you say you are the aggressor or the aggresie when it comes to sex?
Shawn: I'm the aggresie. I like the women to take control.
Lindsay: You have to vary it up.
SLUG: Where do you see Redd Tape going?
Will: Playing Urban Lounge
Scott: Down the drain
SLUG: is the Urban Lounge your home?
Will: Yes
Shawn: As far as the future is concerned, we're making a record right now.
SLUG: With who?

Redd Tape

Shawn: We are doing it ourselves. We are just going to see how it goes, And if people like it, that's good.

Don't miss Sherlock, Redd Tape, and Danny Vesper on this month's LOCALIZED showcase, always the second Friday of the month at The Urban Lounge.

Interviews by FRO
Pics by Emily Allen

Check out these new releases from Epitaph @

GRAYWHALE C.D. EXCHANGE

Various Artists - "How We Rock"

street date 7/23/02. ***Only $11.99!***
A kick-ass comp from bands all over the planet - The Hives (Sweden), Rocket From The Crypt (USA), Turbonegro (Norway), Hellacopters (Scandinavia) and more. Includes a previously unreleased track from Supersuckers.

Beatsteaks - "Living Targets"

street date 8/13/02
A powerful burst of musical energy. Produced in part by former Faith No More bassist Billy Gould, the resulting Living Targets album is not only a well-crafted record, but an epic sounding one as well.

The Dillinger Escape Plan with Mike Patton- "Irony Is A Dead Scene"

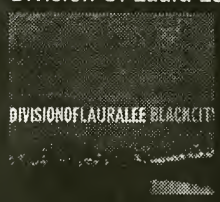
street date 8/27/02
The long-awaited release from New Jersey's noisecore specialists with guest vocals from Mike Patton (Faith No More, Mr. Bungle).

Guttermouth - "Gusto"

street date 8/13/02
The self-professed "alpha dogs of party punk" are back with a new album, and the title says it all. Two-to-three minute hook-injected punk songs delivered with GUSTO!

Epitaph

Division Of Laura Lee - "Black City"



street date 8/27/02. ***Only $11.99!***
Yet another amazing band from Sweden. But don't think all bands from Sweden sound the same! Division Of Laura Lee can be described as a punkier Primal Scream, with influences from The Stooges, Joy Division, My Bloody Valentine and The Jesus & Mary Chain.

GRAYWHALE Locations:
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The Hives are:
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Nicholaus Arson-Guitar
Dr. Destruction-Bass
Chris Dangerous-Drums
Vigilante-Guitar

Saturday Night All Week! The Hives

Interview by Stakerized!

Boring, lifeless and no sense of humor. Thank God that this describes **the Hives'** personality, not their music…

It took several years after they hit in Europe, but the Hives' new album *Veni Vidi Vicious* is making waves for them as one of the pre-eminent garage bands in the world. Still, the rock star lifestyle may be eluding these international superstars. At the sight of the video for their song "Die, All Night," they appear to be soaking up the spotlight, basking in the glory of rock'n'roll and all its rewards. Looks can be deceiving, however. In reality, these guys are pretty normal… too normal, almost to be rock and roll stars.

Yet, the Hives might save the beloved form of music as we know it. We talked to Nicolaus Arson about fame nortoreity and "having a good time".

SLUG: How did you get your nicknames?

NA: We kind of talked about that. We can't really remember. We named ourselves. Each of our names has a bit of our regular names in it.

SLUG: How did it feel to suddenly release a top ten album and find yourself touring the world?

NA: We learned that if we want it to sound a special way, by now we know how to get it to sound that way. Touring the world, playing every night, hopefully we are getting better at it. You learn how to have a good time. We try to keep it interesting, or we wouldn't do it.

SLUG: What's your live show like?

NA: Live, it's a really good show. We just try to have a good time. It's Saturday night all week!

SLUG: Were you influenced by other Swedish garage bands such as the Nomads?

NA: Not really, we never listened to them, more Swedish punk. We also listened to US/English rock and were influenced by the Stones of course, Sex Pistols, the Ramones. Nowadays we just like good songs, anything from the 40's-60's, rockabilly, country, whatever.

SLUG: Now that you've become huge, do you indulge in a lot of partying?

NA: Not really, we're pretty normal on that side, having to get ready to play a show almost every night sometimes. You can't have a party every night…

SLUG: How did you come up with your look?

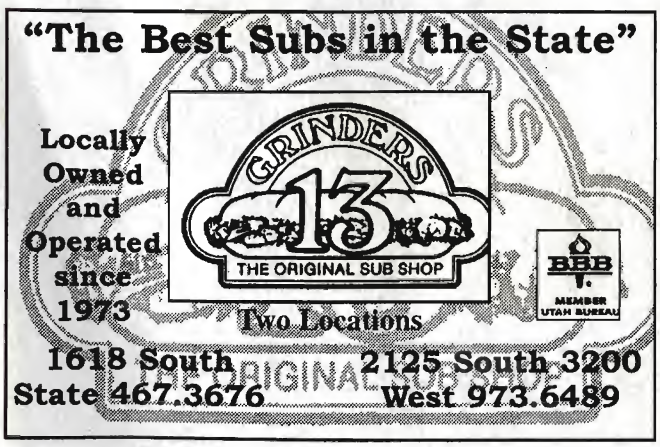
NA: We decided from the first we wanted to look good. Black and white suits. When we started a band we just wanted to annoy people.

SLUG: Are you guys the "New Rolling Stones"?

NA: It's hard to say coz I don't live in the States, I don't read a lot of press. Maybe we'll save rock'n'roll. Who knows?

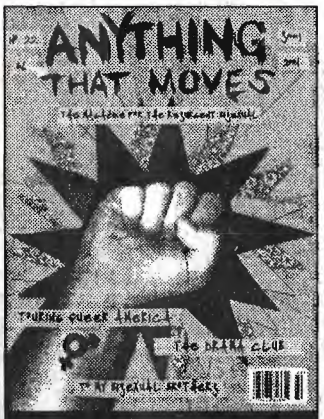
SLUG: Do you have favorite places to play live?

NA: There are differences in crowd response from state to state. When you play you can feel it. Everything from how people look, to how they get into the music. A couple, though, stand out. The Roxy in LA was really good. We are pretty much touring our new material. We're just getting really big in the States. It won't be boring.



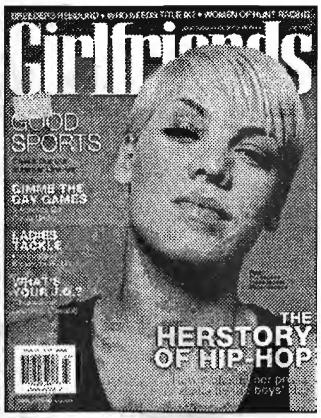
Bizarre Magazine

For those who like their sexuality as alternative as they can get it, like bondage and fetish, there are a bundle of mags out there. After a while, when you've seen one silver-studded, leather-wrapped package you start to feel like you've seen them all. But Bizarre Magazine has been pushing the boundaries further than anyone else for over five years now. This issue is no different, as it answers the eternal question; "Is prison sex all they say it is?" Blood play, supposedly on the 'cutting edge' of sexuality, is examined, like everything else here not just by an essay of words but with the hard eye of the photographic lens. A biographical piece reveals the naked truth about pin-up artist **George Harrison Marks**, the British **Russ Meyers**. Musical features include LA punk, **Flaming Lips** and noisician **Boyd Rice**. And for those do-it-yourself-ers, there's a step-by-step guide on starting your own sex cult. Other Bizarre articles range from the college student dropping mail bombs in the Midwest to starting your own cannibus café to the NASA colony designed to simulate live on Mars, in the Utah desert. Sometimes the Bizarre is as close as your backdoor...



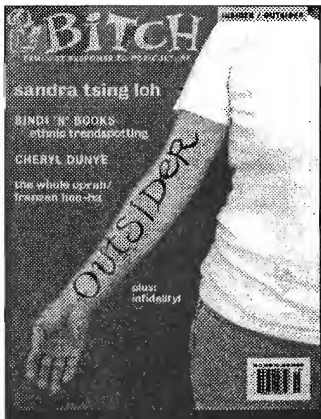
Anything That Moves: The Magazine for the Resurgent Bisexual

Editors of this mag proclaim "We write or print or say Anything That Moves us beyond the limiting stereotypes that are displaced onto us." Towards this mission, contributor **Jack Random** does "Postcards From the Middle: One Man's Odyssey Through Queer America." Brionkate's "Ollie Ollie Ox-On-Three" looks at the difficulty in finding meaningful relationships when you might think being bi means more choices. "Confessions of a Has-Bian" is the tale of a lesbian who has "jumped the fence" and got involved with a man. "Fuck Your Nipple Alligators" takes a controversial look at San Francisco Pride Weekend. Erotic fiction steams things up with stories from Betty Blue and "The Symbol for Intensity." "This is a symbol of a sharp knife. I also have a slightly different one with blunt edges; it is a symbol of a dull knife. Your lordship should realize that, for many purposes, the best symbol for a thing is the thing itself." This mag lives up to its name; it's always moving.



Girlfriends: Lesbian Culture, Politics and Entertainment

With hip-hop star **Pink** on the cover, this mag might seem designed to appeal to the mainstream, but Girlfriends isn't afraid of controversy. It doesn't just court it for its own sake, but takes an earnest look at lesbian issues. The cover story discusses the history of women in hip-hop music, and the cover girl's potential lesbian appeal. News Analysis looks at a couple challenging anti-sodomy laws. Another major theme of this issue is women's sports, with a look at pro football,(yes, I said pro football) Sydney's Gay Games, and female riders at Cheltenham, England's horse races. Advice columns include "Ask Dr. Dike" and "Kiss and Tell" with renowned transsexual author **Patrick Califia** (formerly just "Pat"). Product reviews include a fluffy bunny-shaped cozy for your vibrator. Is it "out of sight, out of mind," or "a bunny in the hand is worth two in the bush?"



Bitch: Feminist Response to Pop Culture

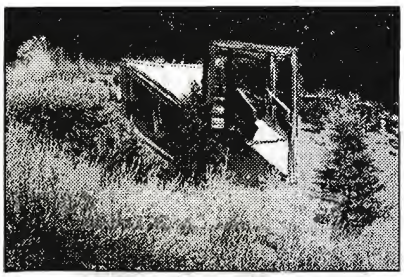
A bit more theoretical than most, but that quality allows this magazine to delve into areas others might not explore. Features edge toward a feminist theory of exercise: can being physically fit make a woman feel more free? Writer/performer **Sandra Tsing Loh** offers a multicultural perspective. In the music department, Bitch asks if there's room for pop in feminism? Is what was musically radical in the 90's still radical now? On the hotter side, "Lust In Our Hearts" examines "female fidelity and other myths." The Bitch List's fave raves include Converse hi-tops, Pippi Longstocking, the National Museum of Women in the Arts, and the TV show Golden Girls, among others. So they're not without a sense of humor. More seriously, charges of sexism on novelist **Jonathan Franzen**, and his brouhaha with **Oprah** are analyzed, and there's a guide to major feminist theorists that's useful to anyone interested in the subject. Music reviewed includes **Hope Sandoval**, **Dressy Bessy** and others.

zineland

by: Stakerized!

short short stories

BY JD ZEIGLER



Mine

One day, after a fruitless and lonely year in the wilderness, time spent without the sound of any human voice but his own, the prospector stumbled upon a ramshackle structure. The hand of another man at work was evident in its right angles and in the mounds of ore-bearing rocks piled near the entrance.

Hardly able to contain his excitement, the prospector stealthily squatted behind a mound and trained his shotgun on the opening of the shaft.

Sunlight

So this is the culmination of nine months of carrying him inside my body, a year with his papoose strapped to me, five years of giving him piggybacks, and ten more of picking up after him.

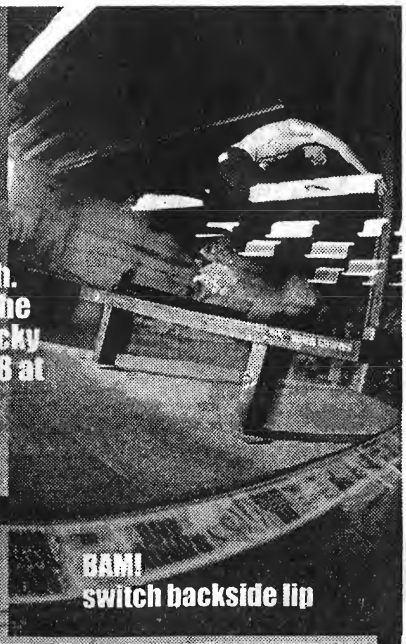
He has become a young man, passing from his mother's shadow, out of my sight, and fading into the light.

Hearsay

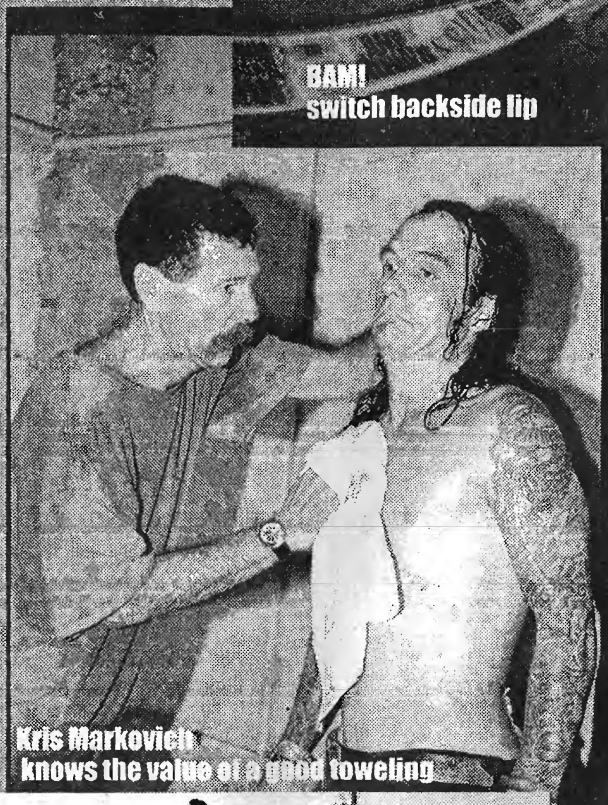
Said the aspen to the birch, the birch to the willow, the willow to the pine, the pine to the cottonwood, the cottonwood to the maple, the maple to the oak, "Pssst, global warming soon, pass it on."

The Birdman raids UTAH, Brings Sickness

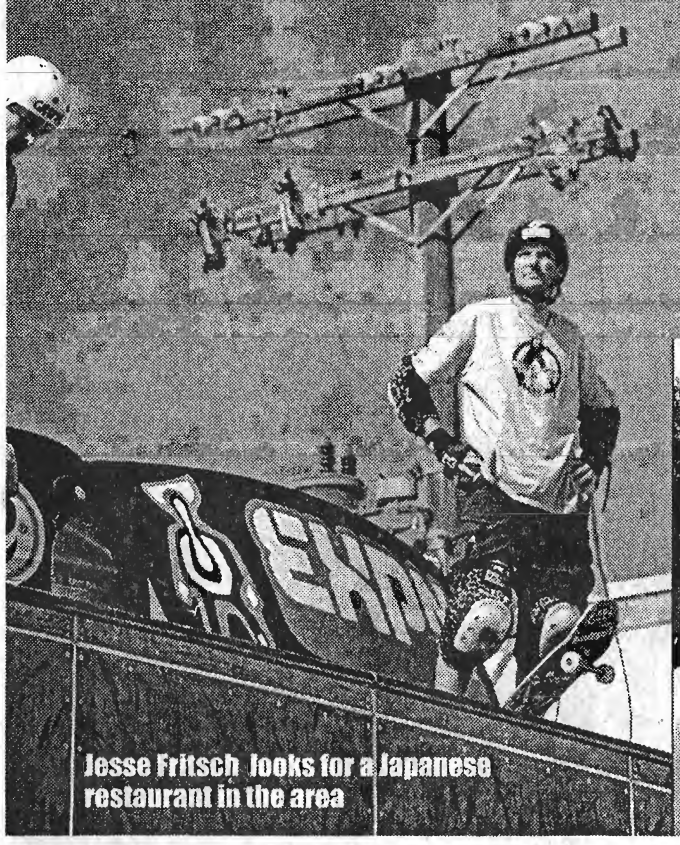
Tony Hawk and his Gigantic Skatepark Tour came to town last month. As part of the organized skate tour, the pros and Bridhouse Ams hit the Proving Grounds Skatepark in Pleasant Grove. For those of you unlucky enough to miss this amazing show, it will be aired on ESPN2 August 8 at 11:00 AM. It was amazing!



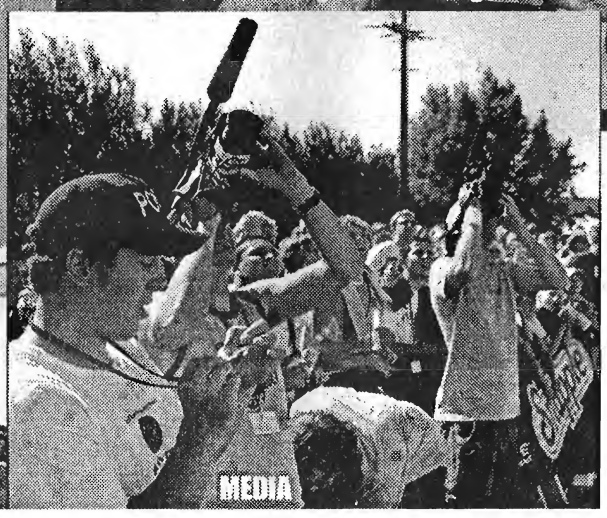
BAM!
switch backside lip



Kris Markovich
knows the value of a good toweling



Jesse Fritsch looks for a Japanese restaurant in the area



MEDIA

Macomber photos
courtesy Haction Productions

SLUG SPOTLIGHT

HANGER 18 @ MARINE PRODUCTS

by Macomber

Willy Sylvester

Hanger 18, Inc. is a not for profit organization dedicated to the pleasures of skateboarding. It is, technically, the oldest indoor skatepark in Utah. In operation for over 5 years, Hanger 18, Inc. is made possible by the local's generous support. (Thanks Randy!) For a long time, this best kept secret was strictly for those in the know. It has been recently made public. Fill out a waiver and pay 5 bucks and you can skate it too. Enjoy the heat and hope that someday you might have the chance to see this ramp get skated like it was built to be skated.

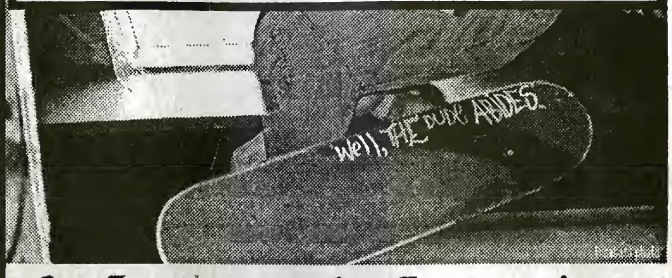
Benny Pellegrino

Curt Conrad ollie up to nosepivot

THE SUMMER OF DEATH

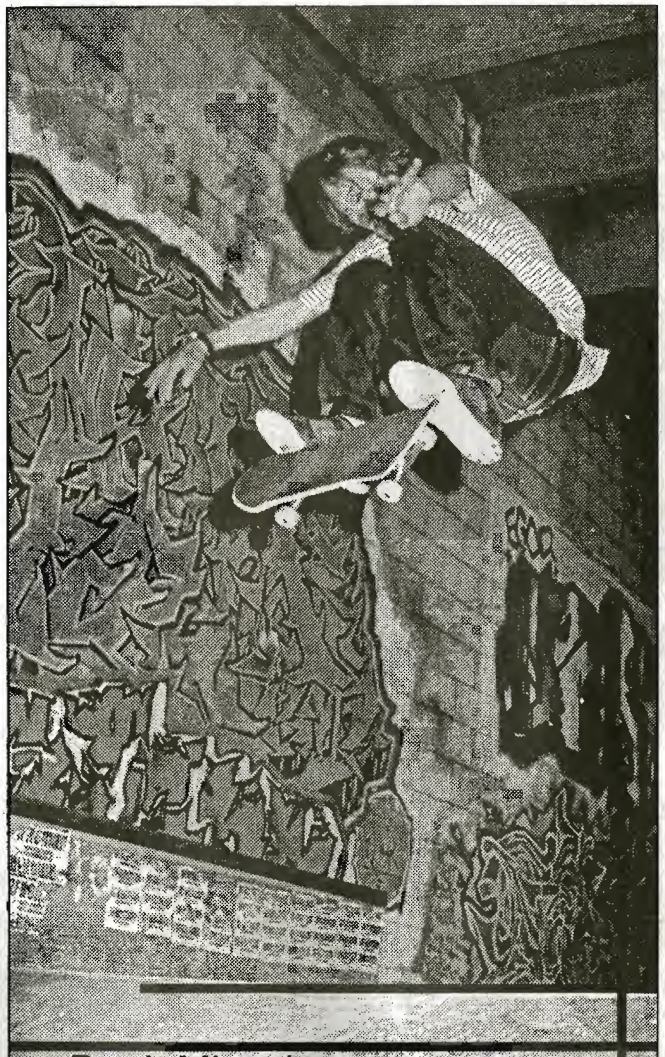
Photos by shawn *words by Macomber*

The original article was written while I was drunk at about 3:30 am on the 25 of July. It was a rare night for me, and while I was stoked to have written the article, It was written while I was in a rather hostile mood. When I imported the text into photoshop to do the layout, this is how it came out. I think it works out better all around. You get the idea and I don't get any more enemies. Believe me, I made enough on my own that night. I blame the full moon, or the Tequilla. Either way, here is the article. I think it looks rather artsy this way, don't you? Remember that music mag, RayGun? They used to do this kind of shit all the time and I thought it was cool. So make what you can of the article and if you need to know more, just come to the next contest -Shawn



had so much more better shit to do. I went to the Connections.
unacceptable! Oliver won it. And he skated like a lazy little b
Vell, except for the kick flip wall ride. Some dude lan
I suck at skateboarding. I try hard, but there is no way in hel
ne time. I gave up winning a pair of VANS to be at yo
include the current ranking. Angela gave it to me. I
puter glitched and I lost the photos. Amber, I would love to t
of my friend Trish. She is hot! You would be stoked to see her
heavy hitters didn't show. Well Colt was there, but h
the day for this shit. Good job Oliver! You didn't deserve it,

Austin Nambu lands the $64 trick.



Don't Miss the next comp at Proving Grounds, August 24th!

Colt Bowden frontside flips his way right out of the finals

SLUG MAG

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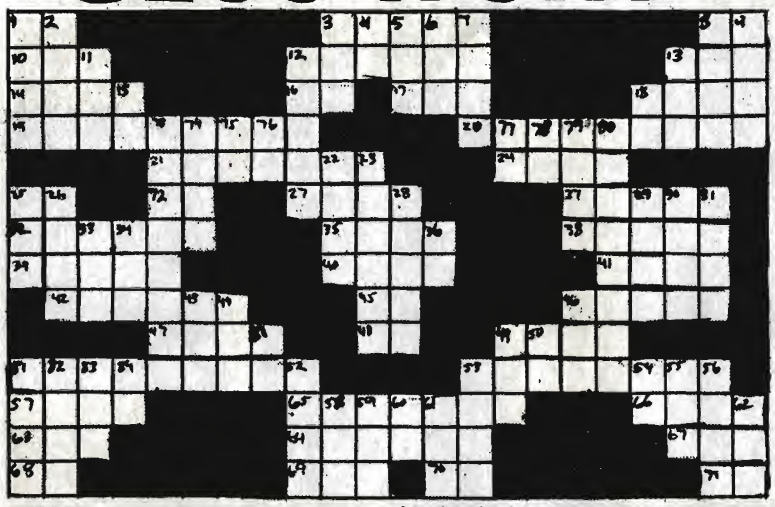
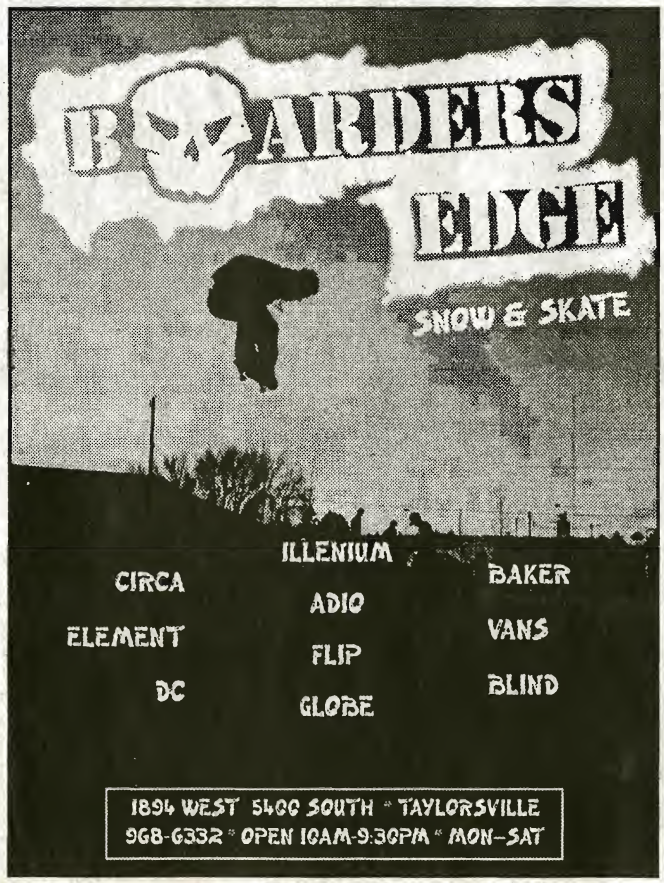


ACROSS

1. Stomach muscle
3. Most talked to and talked about part of the female anatomy...
8. Not Jr., but __
10. Friend, chum (e.g)
12. Melancholy Scottish indie rockers.
13. They protect the environment
14. Boutique in Sugarhouse
16. Opposite of down.
17. House pregnancy test brand
18. Sperm's target
19. First listing in the yellow pages
20. Mormon assault vehicles
21. Non believer
24. A homeless bum
25. "I" and "am" put together
27. The magic spot above her hole
32. Evil ghost or spirit
35. The other, less sinful form of sex
37. Deadly virus
38. Ancient Empire, believed in Gods and Godesses
39. Evaporating water
40. Disney OR Whitman
41. Babysit
42. Kind of guitars
45. To perform or workout
46. Radiohead album "The ____"
47. Dragonball character
48. Spanish "In"
49. ____ -o-Brac
51. Modern day food heating device
53. When you're stoned & hungry, you have the _____
57. Big, ugly creature
63. Happiness
64. Supersexy, hot and horny
65. The best thing about girls
66. Discounted price event
67. Baby stomach
68. and/__
69. Collection
70. To exist
71. Do, Re, Me Fa, So, La, __, Do!!!

DOWN:

1. Disco Poppers; Song "Dancing Queen"
2. How many Mexicans does it take to screw in a light _____?
3. One on the beat
4. "Time Machine" author Wells
5. Female sheep
6. Sticky tree shit
7. Hooters, knockers
8. Past tense spin
9. Aries sign
11. Batman & Robin are the dynamic ___
12. Rhythmic form of sound.
13. Alyssa Milano's newest role " ___ Savealot." How shameful.
15. Section of a hospital OR Primetime Drama OR Both
18. Tampon Brand
22. Opposite of fast
23. A long string of brutal criticism
25. No, __, ands or buts!
26. Preferably, you do yoga on these.
28. Eagle Claw
29. Prophecy, vision (eg. "a sign!")
30. The only thing here, besides water.
31. Third word in clue 25 down
33. A "swish" touches nothin' but ___
34. It's hot, it's black, and it goes on the street.
43. Take a car somewhere, without driving it.
44. Bob Marley played this before reggae
46. Pen Company
49. Large vehicle
50. A Nurse
51. Austin Powers' libido
52. If Adam were drunk, he'd see...
53. Mugger repellant
54. That's what it ____
55. Consume food
56. One who sleeps around an awful lot.
58. you ___ ugly
59. "_____ milk?"
60. Subject of an impersonal verb OR Stephen King novel.
61. Black Sabbath song
62. Record label OR Sex Pistols song
73. Kraut Rockers "CAN" Album title
74. Single article OR unit
75. "__, I get it."
76. Nebraska (abbr.)
77. Confused sound
78. R&B artist Ellas McDaniel's alterego "__ Didley"
79. Ultimate, superduper, way
80. 80's cartoon with Robots that turned into cars... Beautiful.
81. Sun Rays
82. Later added on as Dr. Frankenstein's fiendish laboratory servant
83. Gun's N Roses song lyrics "Don't you ___ tonight"
84. Again, another time (prefix)



New York's **Frenchkiss Records** is one of the sexiest new labels out there, and they have some of the most innovative artists on the frontier of indie music. Once again, it's a case of someone in a band that went out on his own to create something, label-wise, that didn't exist previously, to carve out a niche for himself and others that would allow them to realize something different in the way of sound and image. A record label is all those elements put together, from the production of the music to the look of the cover, and Frenchkiss is a perfect package. Frenchkiss artists include the sardonic yet freewheeling 70's rock influenced **Sean Na-Na** (also performing as **Har Mar Superstar**), the punkish Lifter Puller, whilst **the Apes** suggest a different direction the **Beastie Boys** could have "evolved," and founder Syd Butler's own new-wavey **Les Savy Fav**. In a way these four bands epitomize all sides of the musical spectrum, as I discovered whilst talking with Butler

How and why did you start the label? How did you come up with the name Frenchkiss, does it have any special significance?
We started Frenchkiss records when Les Savy Fav wasn't happy with the homes they were being offered. Some were too big and others were too small. We got some help originally from Touch And Go, then broke out when we started to walk. We couldn't have done it without their help. They believed in the band and the people that started Frenchkiss. I also felt that there were others that needed a home, and didn't "fit" with what was being offered.

How do you select the bands to be on the label, and how much control do you allow them over the final product?
Full freedom. They all have great taste and are all intelligent. They wouldn't do anything that I would ever question.

What niche does your label fill in the musical world? Is there a 'Frenchkiss' sound?
There is no " sound" to Frenchkiss bands, but Ideas. It's a common way we all look at the world and choose to express ourselves in it. Some of the bands have a similar sound, but we are all different bands. Sean Nana and the Apes are stylistically different, but share the same artistic expression.

This is going to be for our 'Sex' issue-- how do bands on your label deal with the subject in their music? Do you think your bands are 'sexy rock stars,' if so, why?
I think All the bands have a certain sex appeal. All the bands are great live and create their own environment that has incredible, but different sexual energy. The Apes give off a raw sexual energy, while Sean Na-Na give off a dangerous one, Lifter Puller are secretive, and The Favs are spontaneous.

On the same subject, who would you most like to sleep with in the record industry?
Sade

Do you have new releases that you are excited about? Will you be adding more bands to the roster soon?
We are releasing an Enon seven inch and hopefully the Ex-Models.

What are your future plans for the label as far as developing the label, touring bands, world domination etc.
We are trying to create a community that all the bands can believe in. They all have my number and they can call me anytime with an idea on how to better represent them. Since we are all musicians we share the same goal.

Frenchkissrecords.com

frenchkiss records

Kiss This! Indie Label by Stakerized!

Les Savy Fav from L to R: Harrison haynes, **French Kiss** Owner Syd butler, Tim harrington, Seth jabour

"I think All the bands have a certain sex appeal. All the bands are great live and create their own environment that has incredible, but different sexual energy."

–Syd butle

LOCAL'S ONLY: AN INTERVIEW WITH OPTIMIST PRIME

by Aaron Anderson
Pics by Grayson West

Salt Lake City is grinning with underground musical talent. If there were ever a time to expose oneself to the local music scene, that time would be now. Salt Lake City is undressing herself. This town is finding it's own creative voice, and **Optimist Prime** is an unparalleled example of that fact. Optimist Prime is not a question of talent. Optimist Prime is a question of delivery. I once read a convincing quote that explained, "it's not the performer, but the performance." I could elaborate on the merits of certain members of this band (and their merits are abundant), but Optimist Prime deserves their own recognition. Any attempt to describe Optimist Prime's brand of music seems ineffective. My best stab at an adequate description would be something like this: an inimitable mix of blues, jazz, funk, and dirty low-down lounge music. It has an antique charm to it. Listening to Optimist Prime makes me feel like taking gin shots with Tom Waits in an obscure inner-city bar where you can't trust anyone. Optimist Prime is atmosphere. Optimist Prime is an unpretentious presentation of a music that remains completely it's own.

OPTIMIST PRIME IS: Sean McCarthy - keyboards, Doug Wright - bass, Amber Jarvis - vocals, David Payne - guitar, Mike Sartain – drums

God damn it. That garage rock renaissance was quick. Individuals are already selling off their copies of the **White Stripes**, the **Strokes** and **the Hives** because the stuff grates on the ears after a few listens. That is, however, the charm of garage and the listening skills of the masses aren't yet, nor will they ever be, sufficiently developed. The point of this month's column is the blues. One would think that **Chris Thomas King**, (remember, he was the colored feller in that movie) would spark some kind of interest, but...in Salt Lake City it is all jazz. I can stand a little jazz on occasion. Being the lames ass that I am, I tend to mix jazz and blues together. I mean, isn't there a Snowbird Jazz and **BLUES** festival? When I attended the Salt Lake City International Jazz Festival the blues was missing and when I heard Mayor Rocky Anderson raving about the fabulous Salt Lake City International Jazz Festival one day in Pioneer Park I was disappointed. Hey Rocky, that jazz festival was like warm milk and white bread, pretty tepid. Mayor Rocky went on to promote the Snowbird Jazz Festival but he forgot to mention the **BLUES** portion. Mayor Rocky also forgot to mention the first ever Gallivan Center **BLUES** Festival, which took place later on the exact same day he was raving about jazz in Pioneer Park. Some might remember the day-It was 107 degrees.

Rocky also promoted the Olympic Legacy Cultural Center. He said those opposed to locating it in Pioneer Park are very vocal and those in favor are silent. Yeah, those opposed are homeless. Everyone listens to homeless Vietnam Veterans, drug and alcohol addicts and the mentally ill. Few listen to the big money running every media outlet in this town, including the Weekly that is so damn filled with news? If I was married to someone for ten years, and that person only read the Weekly and not the daily newspaper...well, I'd have divorced that person about nine years ago out of sheer boredom. So much for the anniversary. Obviously I skipped the party and watched television instead.

I have another interesting thought to note. There's this jam-band thing going on around Salt Lake City. I like to call Salt Lake City the capitol of Colorado's jam-band nation. You go see a jam-band and they noodle around and everyone does the elbow shake shuffle and I guess that's a lot of fun. You go see a blues band and they jam and the notes are clean and precise. The tones are marvelous, the technique is splendid and while a few do the elbow shake shuffle others actually dance like they are rock and rolling, or fornicating, and that is the key. Jazz was once thought to inspire thoughts of fornication. Not hardly at the Salt Lake City International Jazz Festival. The Gallivan Center Blues Festival was another matter entirely. Rock and roll was originally a term used by blues artists to describe fornication. Jam-bands noodle, jazz bands at the Salt Lake City International Jazz Festival improvised, yawn, and every Monday night blues session at the Dead Goat Saloon rocks, the end. Take special note of Dave Hole's appearance on Monday, August 5. He is a guitar shredder from Australia and by shredder I mean he lays waste to the vast majority of jam-band noodlers.

Willie King & the Liberators – *Living In a New World* – **Rooster Blues.** Let's say you are about 40 and you are female. You don't have any children yet? The biological clock is ticking. Purchase Willie King's latest and listen to him while fornicating with a younger man. Young men can go all night long, about as long Willie King's drone lasts. Drone with a rhythm, at times, produces offspring in females past normal child bearing age. Find an older woman and listen again, Leif. Peace.

Otis Taylor – *Respect the Dead* – **Northern Blues Music.** Otis Taylor resides in Colorado, but to date the capitol city of Colorado's jam-band nation hasn't seen fit to bring Otis across the Rocky Mountains. Taylor was a W.C. Handy Award winner for "Best New Artist" this past May. *Respect the Dead* is the follow-up to the disc garnering all the acclaim, *White African*, and already *Billboard* magazine has called *Respect the Dead* "one of the most important blues albums of 2002." The disc is spare, a minimalist recording, and filled with acoustic blues, gospel and country tunes of a topical nature. Civil rights and injustice are Taylor's forte, but topical tunes don't usually gather such acclaim. Taylor is a tripped-out devil. The disc's production strikes a glancing blow at modern efforts to bring the blues into the realm of electronica and succeeds admirably while never losing that defining acoustic nature.

David Johansen and the Harry Smiths – *Shaker* – **Chesky** An audiophile record label releases a disc by a man best known to the general population these days as **Buster Poindexter**. The album is the follow-up to a disc paying tribute to **Harry Smith**, an eccentric individual with a collection of obscure 78 rpm records that became one of those most lauded box-sets of all time – *Anthology of American Folk Music*. Once upon a time **David Johansen** fronted the **New York Dolls**, a pioneering punk rock outfit. His latest effort, in the realm of acoustic blues, places his voice front and center as he and his comrades reinterpret music originally recorded in the early part of the last century. Without question Johansen has found his niche, he was born to sing the blues and hopefully he has buried Buster forever.

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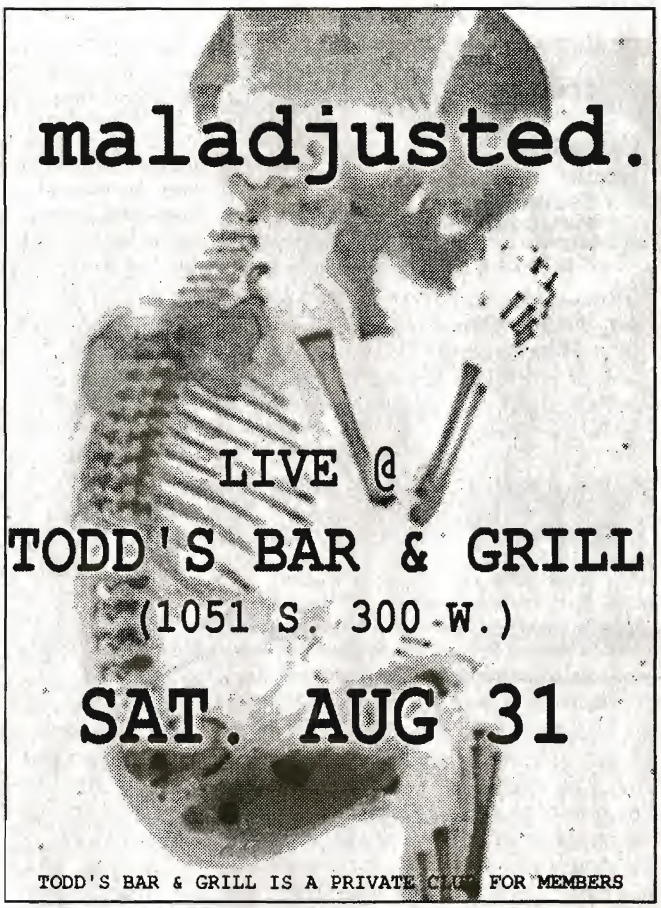

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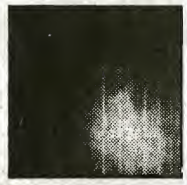
LOCAL CD REVIEWS

by Nicolas Fox

Bad Apple– *For the Cellar*

Bright, toe-tapping, folksy indie-pop tunes sashay out of your radio like a party where the Beatles and John Denver are sharing the same punch bowl—if you can imagine that. (The Beatles for the accessible pop musicianship, John Denver for the folk, okay?) Silky basslines and tight phrasing spike the concoction, making Bad Apple go down smooth, with little to no burn. Bad Apple's simple lyrics are sometimes funny and sometimes poignant. In "Mother's Eyes," Gared sings, "Do you think I'm a creep? Do you think I'm a freak? Well, I'm not a freak in my mother's eyes." And "We All Know Rock & Roll" sez, "Studio rock & roll/kills the feeling/of the intimate show." Oh yeah, and niiiiiice accordion diversion in "Gimme Some Lovin' Tonight," boyz.



Gift Anon– *Missing the Magic*

Despite having a CD title that sounds like a Michael Bolton best-of compilation, Gift Anon's approach to tender emo balladry can't be taken anything less than seriously. Arpeggioed guitar-picking, minimal drums, a steady bassline pulse and the quiet undertow of shimmering keyboards provide a soothing, peaceful nocturne to listen to as you're entering the shadows of dreamland. But don't fall asleep *too* fast, because Gift Anon's formula is: Start slow, end rockin' and leave the stragglers behind. You'll bang your head on the bunk bed when their huge gush of epic guitar strumming hits you full force at the end of each song à la the Smashing Pumpkins. Don't leave the stereo on too loud, 'k?

Leiahdorus– *Ashes Ashes*

A revisit to the '80s isn't so bad: The Start was able to pull it off, right? But when the composition sounds exactly like the sound of the Pet Shop Boys, Alphaville, Erasure and every single other '80s "hit" conglomeration played at LDS singles' dances, then you're gonna get a little minus-sign under "innovation." Lack of originality aside, *Ashes Ashes* is flawlessly executed, boasts seamless production and is, sound-wise, completely professional. Fleshy, fluid vocals, echoey electronica and blippy synthesizers combine to make catchy dance music with a poundin' beat. Some songs have truly beautiful piano backgrounds, like "Crowded People" and "Dissection of a Man." Just try to block out the memory of "Somebody" while you're listening to it.

Cosm– *Self-titled*

I can just imagine it now: a slick record producer in L.A. leans forward over his office desk, mouth slightly ajar, with a cig balanced on his lip like a pro and says to Cosm, "You're from *where*?" Seriously, Cosm sounds like they should be playing at an urban, ritzy, ultra-modern L.A. dance club. The drum 'n' bass dance grooves with buzzy synth and ultra-fast beats make you feel like you're soaring in deep space, traveling off into distant, starry galaxies and circling the planets ... or maybe that's just the E? Kidding. Cosm boasts one of the best female vocalists since Kristen of The Stove, with Wendy Jernigan's alto, husky, sultry intonations coating your soul with honey. It comes out best in "My Demons," a heavy, dark dance number with an urgent backbeat. Here's to E!—(for "electronica," of course).

Buckettooth– *Brain Tease*

Just to make a disclaimer here, hip-hop is not my area of emphasis, although I do have 92.1 programmed into my car radio for E-Z access, yo. So here goes: Buckettooth is definitely not bubble-gum rap-pop/R&B, but follows more in the spook-hop vein of Cypress Hill, complete with high, eerie, whiney synth riffs buzzing in the background. With nicknames like Funceface, Sidekick Puke, Cap't Breadballs, Amazing Raisin, Dr. Portabello and Conjoined Mutant Twin, you might think the members of Buckettooth are just in it for funsies. But it's obvious after listening to *Brain Tease* that they can hold their own musically. Track No. 2 is a standout, with catchy riffs, a car honking and a clever little Sisco blurb thrown in. And don't forget the "Eye of the Tiger" riff in Track No. 10. But the real question is: Is that *real* crowd cheering on Track No. 4? Hm ...

Override– *Self-titled*

On the most positive aspect of the scale, Override sounds like Alice in Chains. On the most negative side, they sound like Creed. Override carries out their grungey, dark rock anthems well, and although it may not be the most mind-shattering, innovative music out there, there's other stuff that is far, far worse. "Feed" breaks into a hard, almost metal chorus, very Metallica-like, I must say, and "The New Agilly" weaves a web of balladic, ringing guitar-picking. "Speedy" and "Paper Dragon" dish up the punk and "Black-Eyed Susan" gets slow and soft again. Override has good variety, and sure, they're marketable. I will say this for them: They're better than at least one of the three Utah bands that got signed to a major label in the last year. So take that, suckas!

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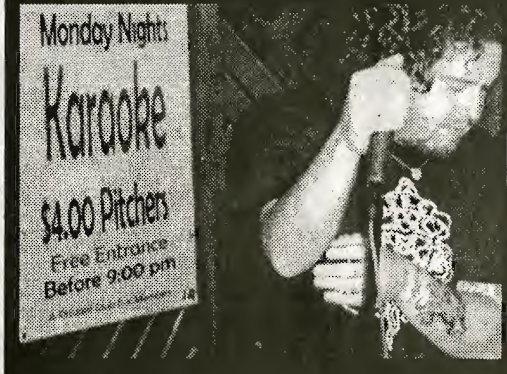

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FOOD FOR THOUGHT

Lydia Lunch her Speaks Mind

by David Parish

At first a no-wave sensation tearing up the downtown New York scene with her band **Teenage Jesus & the Jerks** at the age of 16, while simultaneously **fronting Beirut Slump**, Lydia Lunch was one of the seminal artists featured on the influential and classic *No New York* LP, produced by Brian Eno. After, she recorded her solo debut *Queen of Siam* and then created the more traditional rock act 8 Eyed Spy. Lunch's career wasn't all music. She soon started appearing in the gritty underground films of Scott & Beth B and Vivienne Dick, among others, eventually coming to work with Richard Kern, whose films with Lydia, such as the Lunch penned *Right Side of My Brain* and *Fingered*, became the ultimate statements of the edgy Transgression Cinema movement. A collaborative book with **Exene Cervenka** of **X**, *Adulterer's Anonymous* followed. Her first spoken word album, *The Uncensored Lydia Lunch*, appeared in 1984, establishing her in her other most infamous field, with some of the most harrowing tales wrenched from a young girl's body, in her own riveting, biting, and believable confessionals. She's merged with many musical collaborations including; **Foetus**, **Sonic Youth**, and **The Birthday Party**. *Paradoxia*, her most important written work, appeared in 1997. Jumping ahead to 2002, her album with the Anubian Lights, *Champagne, Cocaine, and Nicotine Stains*, presented an updated version of her jazzier stylings.

SLUG: Are you working with **Nels Cline**?

LL: Oh Yeah, Nels and I actually have like an EP's worth of material finished that I had started before the Anubian Lights stuff. Actually, we're starting to compose a project that's gonna happen next spring in Europe. There's this huge Masochism Symposium that has a lot of criminologists and psychiatrists and psychologists and film retrospectives and they've asked me to do music and so I roped Nels Cline into that and I'm using Nels as the composer and Vinnie Signorelli who plays with **Swans** and **Foetus**, and Al Kizys who plays with **Swans**, and **Of Cabbages and Kings**, and then an improv sax player from Sweden, so I mean I definitely want to continue to work with Nels Cline, I don't know if what we did will see the light of day.

SLUG: Where is the Symposium?

LL: It's in Gratz, Austria, which is the home of Masoch. Leave it to the Austrians to conceive a whole festival around masochism that deals with the psychology of it, I mean it's not like the pathetic Fetish Ball here. It's like a huge psychological undertaking.

SLUG: It's funny you brought up Masoch, because I was gonna ask you...I thought one of the better compliments I saw heaped upon you was the comparison to De Sade.

LL: Well, I mean, he's definitely one of my literary heroes just as far as his philosophy, for the amount of work he wrote in the conditions he wrote them under and the poetry of his language, I think is always overlooked. It's getting a little better now because people have an understanding, certainly the translations by Grove Press have been around long enough, people want to just go for the lowest common denominator, but if you have the time to investigate what he was talking about in the context of the time and place, the guy was an incomparable literary force. We each have the same birthday. Hehehehe.

SLUG: Oh, really? So we got the words sadism from de Sade and masochism from Masoch, what will we get from Lunch someday?

LL: Uh...Lydiot? I'm not sure?

SLUG: What will it mean? What kind of action?

LL: If we wanna go actually to Lydian, Lydian was the chord that the church banned in the 1600s that was said to summon the devil, I'm not that sure still holds up, since we all know the devil is a man living at 1600 Pennsylvania Avenue. I don't know, I don't know what we'll get, that will be for you to invent.

SLUG: It'll be for the future generations, I think.

LL: Yeah, well maybe they'll understand better what I'm exactly trying to do.

SLUG: I really love your book, *Paradoxia*. Do you think that we all boil down to either predator or prey?

LL: Very good question...Well, I guess it depends on the time of your life that you're in, I mean I don't think everything is that cut or dry, I think that we all have a bit of predation in us and we've all been preyed upon extensively. We continue to be preyed upon in one way or another by having to suffer the slings of so called evolution. I don't find us as a civilization very evolved, so I think that we are all victims ultimately, but it's all it's up to us whether or not we choose to recognize, and if we do recognize what we're gonna do about it, I think that's the whole point I try to make in Paradoxia, is, that you know, victim becomes victimizer, and until you and intellectually I recognized what was happening much before I could put it into practice. I mean, I'm not speaking for everyone, you know, everyone has their own trauma, not everyone shares my background. And, ah, but I think that just the human condition is one where we're victimized, you know. Endlessly! Whether it's by class, race, religion, the family structure, the society as a whole is a bullshit they try to pass off as democracy. The cultural bankruptcy and spiritual decay that we're suffering, especially in America now, you know, we're just constantly bombarded. What so interesting

Continued on Page 26...

"The overground press is about money, which equals celebrity, which equals, ultimately, the death of our culture."

There are cultural innovators, then there is **Genesis P-Orridge**. In **Throbbing Gristle** in the 70s-80s he was one of the most influential experimental musicians, then in the 80's-90s his band **Psychic TV** was on the forefront of using dance music to initiate trance-like states, the precursor to the "rave scene." He also founded the **Temple Ov Psychic Youth**, which was an attempt to create an "anti-cult," an alternative to mainstream religion that actually tried to help people think for themselves rather than become unthinking sheep following a guru. His use of sex rituals in that group was one of his most influential and controversial innovations. His newest musical projects include **Thee Majesty**, which he explains at length below. Much more central a figure in his native England than America, he also had a 'cult' following here. This November, Shortwave, a imprint of Soft Skull Press, Inc. will publish the autobiographical *"Painful But Fabulous-the Art and Lives of Genesis P-Orridge"* with plenty of insights into his career and also, as usual, eye-opening illustrations. You'll notice when reading this that part of his theories include the often playful manipulation of language, sometimes inventing his own words.

What have you been doing musically since Psychic TV ended?

PSYCHIC TV entered a state of limbo in 1995 after I was severely injured escaping a raging fire caused by negligently faulty electrical wiring in Harry Houdini's old mansion in Laurel Canyon, Los Angeles. I had been visiting David Jay and the rest of my friends in LOVE & ROCKETS when this happened. In fact there is a DAT tape somewhere of the jam session we had the night before where I was playing my Throbbing Gristle bass. Sadly the TG bass, my "GRISTLEISER" special effect, my customized TG effects and original 60's effects and echos; along with 2 decades of my personal sampling archives perished in the inferno crippling my sonic abilities almost as much as my shattered left arm. Apart from causing us to postpone a USA de-tour of PTV arranged to co-incide with the release of "TRIP RESET" on Cleopatra Records, it also was so severe that I was required medically to only convalesce for more than 2 years. Apart from my arm being in a cast for almost a year, I was diagnosed with Severe Post-Traumatic Stress Disorder. For a long time I associated music and the music "business" with pain, betrayal (that's a long story) a certain emptiness of support and empathy from the world outside. It seemed that people who said they admired my music and message(s) and were happy to "consume", collect and consider my creativity, had no interest in my SELF as an humanE individual at a time I actually needed" them. So I retreated within my close circle of family and friends; my chosen spiritual family, and decided to take this time to re-consider and re-evaluate what was truly of value to my SELF and what aspects of creativity gave ME the deepest and most inspirational pleasure and sense of meaning beyond anything material or physically transient. During this period I married Miss Jackie, my emotional and inter-dimensional soulmate (to whom I had already been engaged a y-era) and also intellectually developed ideas and musical structures through my sonic soulmate Larry Thrasher in the quiet of Cazadero in Northern California. I realized that I was truly obsessed with the raw material of sound. Taking any sound ever recorded and manipulating it, collaging it, re-assembling it, processing it in order to create "worlds" that previously never existed. In a way, sonic surrealism. I also accepted that I adored WORDS, language. The infinite ways that it can be cut-up, re-arranged, colliding and intersecting to expose knew meanings, inner revelatory metaphors and ideas that seem to by-pass reason in a delirium of communication and excitement at surprises to directly affect and energize the nervous system. This impact of words used poetically, sensuously side-stepping inherited meanings and the inherent programming of language that makes us vulnerable to, if not slaves to, societies conditioning, this quality and manifestation has never become dull, boring, or pointless to me. In the end I believe we are here as an individuated consciousness to reclaim, re-build and release into a state beyond human, that I refer to as humanE, by RE-MINDING our SELF through any and ALL forms of CREATIVITY that is rooted in, sourced from, clarity of purpose and purity of intent. That is why I all ways returned those interested in my works to the phrase

INTENTION IS THE KEY

and the other crucial code that directs us to the concept that all experience lived in a physical body within a framework of linear T.I.M.E. requires an ethical and deeply focussed dedication to constant refining and re-evaluation of our motives, intentions, kindness and service to the process of purifying in an open, loving, and ever more rigourous improvising system that constantly seeks out and amends its SELF and tries with maximum sincerity to refuse knowingly habit, laziness, or mean-spirited elitist behaviours. This way of being is the one referred to in my texts and poems by

THE PROCESS IS THE PRODUCT

Whilst this seems simple, as a 24-7 way of L-if-E, as an attiude of being, as a means of improving right behaviour in harmony with a belief that the symmetry of the Universe confirms that ultimately the Omniverse is kind...it is intensely demanding and often, potentially, lonely.

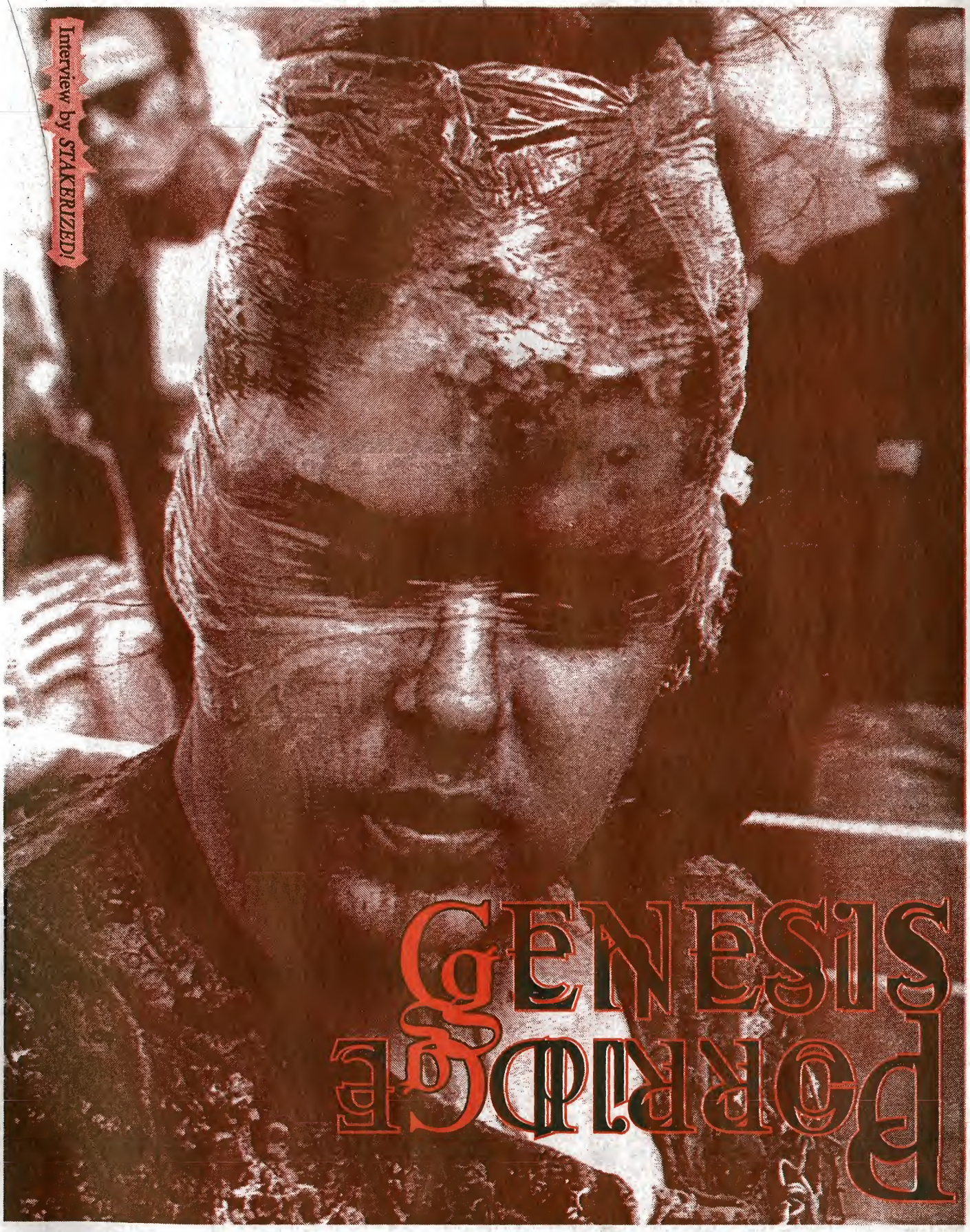
However, once one has seen the "cliff" and jumped off, to see what is really there at any given momeant, it becomes the ONLY way one is able to be. Which in a more intimate and divine way, makes L-if-E thereafter, simpler and filled with excitement and adventure well worth the apparent recklessness associated with the abstraction of infinite trust.

All that may seem an odd way to discuss what I have been DOING with music since PTV. But to me, doing L-if-E is the central artwork/creativity. Music, poetry, live actions, paintings and other material manifestations of my being here are evidence of my passing and my thinking in public and with the public moment to moment in a very visible way.

Once you realize that my philosophy revolves around revealing the process of trying to "build a soul for my SELF" during this particular L-if-E/TIME. That I truly believe this soul lives inside a person (named Genesis P-Orridge 37 y-eras ago) who is in a way a character donated to popular culture as a research project whose motivation is to reveal and documeant what possibilities can be explored through creativity; then the progress of any given medium used to express that Individual's transmedia search will hopefully be seen as arbitrary, utilized merely to illustrate a question, thought, or progress report from the boundaries of expectation and behaviour. The edges of acceptability and conception where allegory and chance dance to a mysterious but fascinating "gravity" and "anti-gravity" outside the circles of language and culture as we so far know it. The most interesting art and people are obsessive and compulsive and tend to question any status quo or fundamentalism of their given Astorical era.

Slowly I re-minded my SELF of the reasons I ever began to use music as a form. The joy of assembling sounds in unexpected and sometimes more traditional ways. The other deep pleasure was that of words. They can seem alive, create realities and sensations beyond our expectations. And finally, collaborating with others. What Brion Gysin and William Burroughs called "THE THIRD MIND" the one created by the interaction of co-operating individuals. A phenomenon I have called the TRI-CAMERAL mind/brain. What I hope is the metaphor for, and first evidence of, the next state of being of our species consciousness.

For more info on Genesis, check out genesisp-orridge.com. Read the rest of this article on www.slugmag.com.


Interview by STAKERIZED!
GENESIS
PORRIDGE

"JUST PUT YOUR FLAG ON YOUR FUCKING CAR AND FORGET ABOUT IT."

Continued from Page 23...

to me is that the way that we're badgered to believe that this western way of thought and life, with the endless carrot dangling that we all chase after, is the ultimate way of existence and that's what's so horrifying to me. That's what's so frightening. And a lot of people don't agree, they don't. A lot of the world does not fucking agree. Then, this is what we get. We get what has recently in the last nine months happened and I think the benefit, and not being cynical when I say this, the benefit of what we have to learn is that we have to realize how the rest of the world has been forced to live for thousands and thousands of years, under panic and fear, massive class and religious divide, and border divide, and under tyranny. Basically, they're just better at disguising it in this country.

SLUG: Yeah, I don't know if a lot of people are learning it...

LL: No, they're not, of course, because just put your flag on your fucking car and forget about it. You know, Us vs. Them, well that's the problem in the first place. It's the divide of Us vs. Them that is the ruination of this planet as a whole over and over and over again, I mean war is a virus, like an infection, like a flu, it's always traveling around the globe. You know, yes the Middle East has occupied a lot of our immediate thought, and there's always been strife there, mainly because of "God", the god divide, which is the number one reason for any war, the number one reason for the longest running wars, whether you want to talk about the crusades or the situation we face now. God has always been the problem.

SLUG: Tell me about your most recent film "D.I.Y. or Die."

LL: Well, I'm just one person in Michael Dean's expose on people who have just done it themselves. I haven't even seen the whole film, because since it's been completed I've been on tour, but I know he interviews a lot of interesting people, most of them not very well known, and I guess he's showing it around and that's good because I'm all for people doing it themselves.

SLUG: I was almost wondering if there's any sort of effort on your part to sort of stay on the fringe and marginal?

LL: I don't have to make much effort, I work as hard as I can, I do as much as I can. The press ignores me, in this country for the most part, because as you know, the overground press is about money, which equals celebrity, which equals, ultimately, the death of our culture. It doesn't really have much to do with me.

SLUG: You just seem so ripe with so many different ideas and projects; it's just crazy. It seems like...

LL: That's why I do my own. I don't have time to wait for someone else to make the decision and that's why I can do a lot more in Europe. In December I'm going to this huge literature festival that Juan Garasolo, who's my favorite Spanish writer, will be at, who was exiled under Franco. Steven Burkhoff as well, who is not only a great actor, but an incredible writer, and a very diverse roster of people. I headlined a literature festival in Portugal last year, I have a lot more diverse opportunities in Europe and so I take them. Here it's just that I think I'm a commodity that people want to deal with. They don't want the truth, that's never been popular. They certainly aren't fans of intelligent women in this country as far as anyone in the mainstream or media, there's so few intelligent women presented, I mean we have Susan Sarandon, and....?(laughs)

Outside of performance art, even within performance art. It bothers me not. Let's put it this way: someone says to me;" Why aren't you in more films?" and I'm like; "What films should I have been in the past ten years?" Independent or mainstream, what film should I, specifically been in, I can't think of any.

"That's what people need to do; if it doesn't fucking exist, create it."

SLUG: Not John Waters?

LL: John Waters, I've asked him many times what his problem is. As far as media, that's why I'm now working with Gene Gregorits on Sex & Guts magazine and the next issue, in which we interview John Waters in, and Mary Woronov, and a lot of other people, which will be a book in the old ReSearch style. It came to the point where if media's not covering me, then I will cover other people who are also rejected out of media and create my own. I'm really getting in on Gene Gregorits' ongoing project Sex & Guts, but I'll just gladly do that.

SLUG: You guys resurrected some Jim Goad.

LL: Oh yeah, we interviewed Jim Goad, whose new book "Shit Magnet," I think is fantastic. There's a lot of independent thinkers that need more page space and so it doesn't exist, then I do it. It's the same as, I was booking, it just ended this Sunday, there's not that many places to do spoken word. I found a bar and started booking every Sunday night, in L.A., all kinds of spoken word artists, called the Unhappy Hour at this place The Parlor. It didn't exist, so I created it. It's stopping for the summer, but it will return in September. Mary Woronov read there and Carla Bozulich in one of her first spoken word readings, and Jerry Stahl, Keith Morris, a wide range of people doing spoken word. That's what people need to do; if it doesn't fucking exist, create it. I can't wait for Spin magazine to call me up and interview me, which they never fucking have, even though I've written for them before. Like, if I'm even lopped out of that, I accept it.

Lydia Pictured with long time colaberator and friend- Exene Cervenka of LA punk band, X

SLUG: So what other great things are you going to unleash on the world that I maybe haven't covered?

LL: Well, I hope to finish this album with Anubian Lights. "Sex & Guts" the book will be out in September. I have a few books I'm trying to find places for now, a novel called "Johnny Behind the Deuce", which I'm writing with Gene Gregorits. I'd like to get a lyric book out, which I have compiled. I have two photo books I'd like to get out. So I've got plenty of projects that I'm trying to find the right home to release.

Indeed Lydia is a very busy person. Check up on her at: www.lydialunch.org Read the extended interview at www.slugmag.com.

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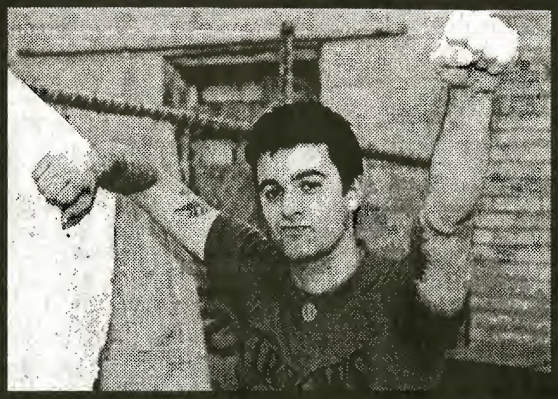


Cody Willis

Dead Low Tide

Gabe

Interview by Ricky Stink
Pics by Little Dave

Rising from the grave of the recently deceased **Murder City Devils**, **Dead Low Tide** has decided to take their music in a different direction. The line up is basically the same as MCD with the exception of **Mike Kunka** on bass (ex-**Godheadsilo** and **enemymine**). For those of you that are complete ignoramuses, the line up consists of **Nate Manny** on guitar, the "angry sailor preacher" himself, **Spencer Moody**, on vocals, **Cody Willis** on drums, and their legendary roadie **Gabe**. With a quick glance at the lineup one would think they could make a snap judgment about the style of music, yet they would be wrong. I was also guilty of said offense. I was waiting for Murder City part two, but instead I got part three... a totally fresh dynamic. I guess one could compare it to **Hot Snakes** and **The Catheters,** but it had that undeniable rock star swagger that only Moody can supply. When asked if there were any hard feelings towards the rest of his ex-MCD band mates (regarding members **of Pretty Girls Make Graves**, also pushing ex-Murder City Devils to help promote the band), Moody wished nothing but success upon them. Insistent upon not riding the coattails of Murder City fame, Dead Low Tide has under-produced a 7-inch that will make any indie rocker cream his pants.

When confronted with a series of sex questions all were hesitant to continue with the interrogation, all with the exception of Gabe the roadie and Mike who seemed to be on phone crack for the duration of the interview. I passed out a series of questionnaires containing multiple explicit questions pertaining to sexuality for each member excluding Mike, who was still on phone crack (if you have recently attended any SLUG events you might have filled out one of these surveys). Unfortunately there are too many questions for me to include so I will highlight the best and brightest answers from each of these rockers. It was surprising to see that such an energetic front man could be so boring with his sexuality.

The first question asked of Spencer was; Spending the whole night with the partner you just had sex with is: A. the best part of the experience, B. The second best part of the experience or, C. A hundred bucks extra. Spencer modestly answered B. What the fuck? B? Hey Spencer how about answer D, fuck her and chuck her?! However, he did admit to masturbating more than once a week, and listening to Lil Kim while layin the pipe.

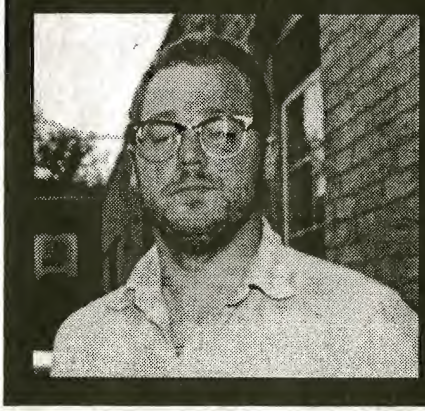
Next up to the plate was the roadie Gabe; Gabe enjoys anal, oral, domination/submissive and mutual masturbation. When asked his favorite sexual position, Gabe was quick to explain, "her on the edge of the bed, my leg above her waist, above her foot above my head next to the TV, or just her on top". He also enjoys listening to The Cure's god-awful album *Kiss Me, Kiss Me, Kiss Me* while doing the nasty.

To my surprise Nate was also quite reserved when it came to his sexuality, I guess this new indie rock shit has affected more than just their music. With a small amount of torture, Nate confessed he enjoyed orgies while listening to the "Smokey and the Bandit" soundtrack.

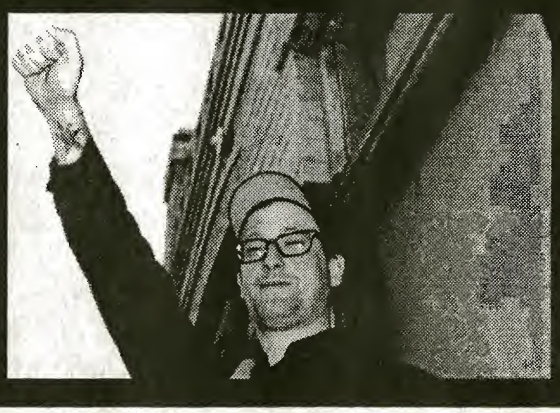
Last but not least, everybody's favorite drummer, Cody Willis has quite a sexual appetite. He not only hates the idea of cuddling, but loves anal and bestiality! His favorite position is yodeling with a feedbag reverse cowgirl and enjoys watching his favorite porn star Holly Woods get fucked six ways from Sunday!

Being politically correct sucks. Go see Dead Low Tide next time they come through town and buy their seven-inch on Ebay for 35 bucks.

Spencer Moody



Nate Manny



VERY JUICY RECORDS : The pain..... the pain. You people don't realize what I go through for you. I tried but failed in reading the exhaustive two page bio from the band **Damnaged**. What I did gather is that this is a high school band picked to open for Danzig. A high school band yes, but as I learned from their bio, Nick Woodward (vocals / guitar) who recently turned 18 "...is actually in an accelerated high school / college credit program at a local community college" - now if that's not just the coolest f**king thing you've ever heard.... If you haven't already figured it out, this is NOT Australia's Damaged. Trust me on this one - adding an "n" makes all the difference. It's official! We can announce that as of right now ALL possible band names have been taken. The inevitable emergence of bands such as The Scorpion, Metallico and AC/DB will surely follow. *Aggression Therapy* from DamNaged is at it's best a high school demo tape committed to compact disc.

SPV : Now that I know all of the available band names have been taken (see previous review), I understand that someone had to get stuck with the world's stupidest band name. That honor goes to the Dutch metal group **Montany**. With a name like Montany, it's no surprise they titled their album *New Born Day* - some people just don't get it. This band plays power metal with a definite 80's metal feel. The music's not bad, but the real stand-out of this album is lyrics like those found in track two, (Back From The Sky) "...Where are they now? Where are the aliens? Now will they come back from the sky? Where are they now? Where are the aliens? Will they come back from where they hide?" Someone alert Art Bell! I think these guys are onto something! ----- Female power / progressive metal vocalist **Lana Lane** has just releases her sixth album since 1995. With such a prolific career it surprises me that I've never heard of her. With her latest release *Project Shangri-La*, I'm discovering for myself an album with extensive variation covering everything from hard-hitting power metal to ballads featuring tasteful piano work. Lana's strong vocal style is really what makes this album. Her vocals have the same (or very similar) whispy, folk-tinged, 70's rock feel as Ann Wilson of Heart.... or, was it Nancy Wilson? Either way, this is good.

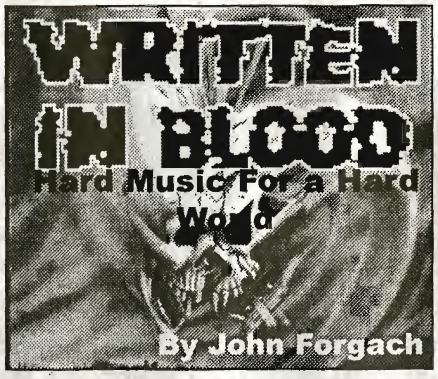
WORLD WAR III : *Cain's Way* is the latest from Poland's **Hate**. The band's sound, their song titles and even the quote from their bio "...*Cain's Way* is the kind of album Deicide should be releasing!" would suggest that it is this band's intention to usurp Deicide - the kings of satanic death metal. Have they succeeded? No, not yet. Do they reach the level of Deicide? Their music is there but I don't know about the lyrics - WWIII must spend tons of $$ on super slick, full color bios and even include posters in their press packs, but then send out slipcase promos without lyrics. Watch your back Deicide - some day you might be changing your name to Hateicide, because maybe in time the band Hate will be your god.

SPITFIRE : **Over Kill** wrecks the home crowd of Asbury Park, NJ on *Wrecking Everything - Live*. The set covered the band's twenty year career, even re-visiting their early Megaforce Records years with the song "Over Kill" from their first release *Feel The Fire*. Wrecking Everything - Live is everything a live album should be. The track list contains thirteen of their better songs, crowd noise is kept to a minimum, stupid heavy metal banter is included in-between songs and the band sounds great. This album is also evidence that not only does Bobby Ellsworth have a very unique vocal style, but his voice is also amazingly strong. Wreck your head with *Wrecking Everything - Live*. ----- Spitfire Records has taken upon themselves the unenviable and nearly impossible task of labeling the various subsets of heavy metal with the release of **The Metal Years** - a series of CDs meant to highlight the various forms of heavy metal. The trouble with this project is that so many bands cross-over from one style to the next these days that it makes it very difficult to label a band under the confines of any single style. Labeling bands is an age-old controversy, but by god does it make things easy at times - which is probably the very essence of the problem. Each CD of The Metal Years series should be evaluated in its entirety, rather than by an individual song or band that is included. Take an average of all of the bands that appear on a particular CD, recognize what those bands have in common and then you'll be able to formulate some sense of what the compilation's producer had in mind. The first three CDs in The Metal Years series are *Progressive Metal, Power Metal* and *Gothic Doom Metal*. The next three will cover *Death, Black* and *Speed Metal*.

ROADRUNNER : After a twelve year run the band **Fear Factory** has called it quits. Now we're finding out that the band had actually recorded sixteen songs that were intended to be released as their first album a year before the release of their first "official" album *Soul Of A New Machine* (1992). Fear Factory was one of the first bands to combine melodic metal with an extreme death metal approach - mainly in the vocal department. This combination of styles and it's subsequent propagation within the metal community was one factor that would eventually lead to what's now referred to as "nu-metal", a genre that makes up about ninety percent of the current Roadrunner roster. The sixteen "lost" tracks are now being released as *Concrete*. Eight of the sixteen were then re-recorded to create a more digital sound and released on *Soul Of A New Machine*. It's interesting to hear what this band was all about in the very beginning, although, it's more of a shame when you consider how badly we needed this album back in 1991. Concrete is a nice afterthought now, but this album would have been HUGE back in '91!

METAL BLADE : Hailing from the New England area, the band **Beyond The Embrace** has cultivated a very worldly sound which is revealed on their debut release *Against The Elements*. This band's sound stacks the melodic, European death metal sound onto a solid, classic metal foundation. Their music includes an American metal feel and Euro influences such as At The Gates and In Flames. Something really setting this band apart is their inventive use of the three guitar attack. Not only does Beyond The Embrace have three guitarists, but three distinct guitar parts are written into many of the songs.

EARACHE : Hungary's **Without Face** is a relatively new band to the U.S. market. Their debut album *Deep Inside* was originally released in



June 2000, but a large U.S. exposure wasn't achieved until Dark Symphonies re-released the album in early 2002. The new release *Astronomicon* picks up where *Deep Inside* left off, mixing a progressive metal sound with a dark, goth and death undertone. The complexities and experimentation with dual male and female vocals are once again a mainstay of Without Face's sound. Luckily, the music isn't over-shadowed by the vocal performance, rather, a good portion of the songs are committed to the over-all musical development of the tracks.

MARTYR : The band **Council Of The Fallen** is a side project for Derek Roddy, Kevin Quirion and Sean Baxter. Now to hell if I can figure out what bands these guys are from. I do know that these guys have ties with Hate Eternal, Broken Hope and Em Sinfonia, but "who" in "what" band is the mystery. Anyway, side project or not, *Revealing Damnation* is a good listen. This band mixes black and death metal into a most unholy concoction. The release starts out with a heavy dose of black metal. The rapid fire drumming is complemented by a frenzy of layered single note rhythm guitar work. As the release progresses the band infuses the songs with a substantial death groove. This band sounds the most comfortable during the heavy, crunching, death portions of the release, but are also able to pull off a nice black metal vibe as well.

SHOOTING THE SHIT WITH SIXER

BY SHAME SHADY/ PICS BY AHB

I just got off the phone with my partner Leer Baker; singer, fellow gutter poet, unstoppable rocker and fearless leader of **Sixer** from Richmond, Virginia, who just recorded their second CD, *Beautiful Trash*, on BYO Records. He's survived violent truck rollovers, run-ins with flying diesel shrapnel and near-misses with super-slut pool sharks to bring the world their gritty brand of booze-soaked punk rockin' roll that will keep you singing all the way to the grave. Shouting such immortal lines as: "When ya turned and ya walked away, it was nice to see your ass shake in the wind", he and the wrecking crew will make their triumphant return to SLC in September @ Todd's.
Without further ado, let the beatings begin...

What's up, Leer, or should I say `Truckstop Jesus' ?

Leer: Naw, Leer would be good. Truckstop Jesus is the sink, man. You know, you're praying to the truckstop Jesus, you got your head buried in there trying to clean yourself.

So, what's with the label jumping; two records and two labels, you guys trouble makers or what ?

Leer: No man, actually the split with TKO was completely amicable, they felt that BYO could do more for us. Mark (TKO) and I are really good friends, in fact he just moved out here to Richmond and he's my neighbor now. We barbecue at each others' houses, we're boys. BYO caught one of our shows at this place called *The Garage* out in Hollywood and they fell in love with us. When we got home from Europe we had a bunch of calls from them, and we only had a one record contract with TKO anyways.

Are you guys moving up in the world ? In the pic on the cover it looks like you have a roadie now too, as well as your tour manager, Wendy ?

Leer: Yeah, actually she's my girlfriend now.

Okay, now we're getting somewhere. There's alot of heartache on this new one and it had me wondering how personal your lyrics are. Is that what happened to your marriage ; too much time on the road with the one and the other one left at home ? This can be off the record.

Leer:. Yeah, that's pretty much what happened. I can go ahead and give you some details. I met Wendy years ago while touring with a bunch of different bands down in Pensacola, FL where she's from. And we've always had that relationship and kept in touch and stayed friends, but then she moved to Virginia and all hell broke loose. She decided she was going to go on tour with us and things led to things, you know what I mean? I was in Europe talking to my wife on the phone while she's waiting tables when she told me that she'd filed for a divorce. Women, what are you gonna do?

The sound on this is a bit `unusual', shall we say, for Sixer. There are some pop elements, but it seems as if it's intended as a backhand to those posers. Like you're showing that anyone can play that shit but not everyone can do it with balls.

Leer: It totally wasn't intentional, the record just happened. It was just kind of a sign of the times. We didn't actually sit down and write that record, it just happened, it was a really weird thing. The guys would come to practice and we would just have one of those songs. We scrapped a few songs that we thought weren't as good, we didn't feel like they were us. The songs on *Beautiful Trash* actually kind of tell where we've been over the last year. There was actually some pressure on my part to make this record as good as *Saving Grace* (TKO). But after having the opportunity to spend more time playing this new batch of songs and finding out what they mean to us, we're a better band for it.

As America rapidly deteriorates into a police-state and our leaders scramble to undermine the very liberties which we're going to war, supposedly, to defend, what are your thoughts on `The War Against Evil' ?

Leer: Fuckin' bomb the shit out of them. People are gonna hate me for saying that but I'm not a "PC" guy, I never have been.

That's why I always enjoy interviewing you!

Leer: In my opinion, fuck 'em. They killed a whole bunch of people that didn't need to die, that didn't deserve to die, for religion, political power and for nuclear power, basically. It's not that I'm trying to offend anybody but alot of times I just get so angry. And that's why I think I play my guitar, I have to vent it that way and sort of paint my picture the way that I think it should be. But I'm not really trying to feed anybody anything that they don't already know or or haven't already thought.

"IT'S NOT THAT I'M TRYING TO OFFEND ANYBODY, BUT A LOT OF TIMES I JUST GET SO ANGRY. THAT'S WHY I THINK I PLAY MY GUITAR..."

–LEER BAKER

DILLINGER 4

by Carly Fullmer

What would **Dillinger 4** do? Or, to quote their new CD, *WWD4D?* , a pastiche of the famous "What Would Jesus Do?" (WWJD?) logo. With four full-lengths and several 7-inches under their safety belts, I can tell you exactly what Minneapolisites Dillinger Four (D4) would do: they would travel around the world to small shows (like the one at our very own *Kilby Court on August 4th*), "accidentally" start fires and lose their items of clothing on stage, invent confusing yet witty song titles, get asked never to play certain venues again, and basically rock your pristine, white socks off. That's what D4 would do. D4 Bassist and vocalist St. Patrick "Paddy" Costello recently took an hour out of his day to talk with me about the newest record (*Situationist Comedy*), the Warped Tour (which he terms "corny"), the merchandizing plans for D4 to take over the ever-popular WWJD? industry, and yes of course, sex.

SLUG: Let's talk about *Situationist Comedy*. First of all, I love the WWD4D? logo on the CD. Now, are you planning on making some sort of T-shirt and friendship bracelet campaign with your slogan on it?

D4: It's kinda funny that you ask, because we were talking about it at the end of Europe. Cause over there, there's a lot of the "WWJD?" bracelets and stuff, so actually I've found a guy who makes all those cheap products, so we're going to try to work it out before we head out on the U.S. tour.

SLUG: That's such a good idea, you can also get it printed on those fluorescent plastic pens and stuff. Do you get asked about your song titles a lot? Sorry if that's a tired question, but I'd really like to know the story behind them. I actually heard that you guys hired someone to write your song titles for you, whereas I think you might be clever enough to come up with them on your own. [Just a sampling of D4 song titles: "A Floater Left With Pleasure In The Executive Washroom," "Get Your Study Hall Outta My Recess," "Portrait of the Artist as a Fucking Asshole," and "Superpowers Enable Me to Blend in With Machinery."]

D4: Well, I can see why the question is asked... It seems like to some people our song titles don't really have anything to do with the songs, but actually all of them do. Some of them are weird references, and a lot of them are inside jokes to us. It's weird, cause it all goes back to like, radio. You name the song after the chorus so somebody can call up and request it, but obviously you're not going to be requesting us on the radio, so it's not really a concern...I've actually been hired out to write song titles. I was really complemented...the worst part is I never got any credit.

SLUG: You should sue. OK, This interview is going in our August issue, which is our sex issue.

D4: Oh yeah!

SLUG: So is it OK if I ask you some questions about sex now?

D4: Oh hell yeah! Actually, this is a pretty awkward time to bring it up, cause my girlfriend moved to New York for two months . . .by the end of the tour we will have not seen each other for about 4 and a half months or so. So I'm pretty tensed up and I oughta do pretty well with the sex questions.

SLUG: I have sex:

A: When I want to

B: When my partner wants to

C: When my hand wants to

D4: Well, I'm a lot more B and there's definitely some C to it, cause I'm not gonna lie. I'm really good on the solo front.

SLUG: Spending the whole night cuddling with the partner you just had sex with is

A: The best part of the experience

B: The second best part of the experience

C: $100 extra

D4: Yeah, second best probably. I've been pretty lucky actually, cause the last 3 people that I've gone out with have been the kind of people that go to bed like real quick. I think it's a pretty sweet time to go out and watch the history channel for awhile.

SLUG: What kind of sex are you into?

A: S&M?

D4: Yeah, kinda, just only cause I've got a weird nipple thing.

B: Domination/Submission?

D4: Oh yeah, hell yeah.

C: Anal?

D4: Uh, no, I really can't do it. It makes me curl up in a little ball and cry.

D: Oral?

D4: Oh yeah, hell yeah.

E: Orgies?

D4: Oh yeah, sure.

F: Beastiality?

D4: Uh, no...it makes you feel bad...unless it was a talking parrot and you found that particular parrot really attractive.

SLUG: And that parrot could scream your name really loudly.

D4: Exactly. It's like, [in a great parrot voice] "Who's your daddy? Who's your daddy?"

G: Feet?

D4: Well yeah, I'm totally cool with it, but I'm not one of those feet guys.

H: Mutual Masturbation?

D4: Oh yeah sure, hell yeah. Especially in public, that's the shit.

SLUG: How long did your last sexual event last?

D4: See, I'm going to seem like the coolest guy, cause actually mine was 6 hours...I'm going to look like Mr. Super Duper in this thing.

SLUG: In the last 12 months you...

A: Watched an X-Rated movie or bought sexually explicit reading materials

D4: Oh yeah, sure, yeah.

B: Visited a topless or nude bar

D4: Yeah, actually last night.

C: Had cyber sex

D4: No, see, I can't really figure that thing out.

SLUG: How many times a month do you masturbate? Right now may be a bad time to ask you this question.

D4: Yeah. I'm totally in the club, it's probably around once a day. I worked with a guy that probably did it once an hour. Not a very close friend, obviously.

SLUG: What kind of underwear do you wear? Your choices are boxers, briefs, boxer briefs, panties, or none.

D4: Man, you're asking like all the best questions for the stuff I just went through. See, I'm a boxer brief guy, but racing to the airport to Europe, I was going to buy all new socks and all new underwear for the tour...and I accidentally grabbed like 4 packages of briefs, and that kinda made the tour one of the worst things ever. Cause I'm definitely a boxer brief guy, cause it makes you feel kinda put together. You know those Chuck Norris action slacks they sold in the 70's? They kinda feel like that.

SLUG: Chuck Norris action slacks? Are you serious?

D4: Yeah, they were for men and they had like elastic in the crotch, supposedly so you could karate kick people.

SLUG: Wow, I'm sorry I missed those. Hey, you guys should make WWD4D? Dillinger Four Action Slacks.

D4: Hell yeah, that's a good idea.

SLUG: You'd better give me credit for it.

D4: Don't worry, you'll get your points on the royals.

SLUG: Good, cause I have a great lawyer if not. OK, what's your favorite position?

D4: It always kind of depends on the person...I'm one of the few people that really dig the 69 actually. Lady on top too is also very nice.

SLUG: How long after your first time did you wait to have sex again?

D4: Uh, maybe like, not a day. But I was a super late bloomer. I was one of those weird, very political punk rock people all through my teens. Like, Bikini Kill would tell me that all sex was rape and I'd believe them...and then luckily one night, a lady said, "Hell no!" and it was all downhill from there.

SLUG: Do you have sex with the lights on or off?

D4: Either is fine really, but I'm more into lights on. I dig the visual thing.

SLUG: Yeah, most guys do, and most girls are like, "Oh, I'm fat, turn off the lights."

D4: But actually, I've found that the perfect lighting is Christmas lights.

SLUG: Actually, I totally agree. Next question. What's your favorite CD to play while having sex?

D4: I love the Youngholds Unlimited. It's like '67 style soul, jazz...And then every now and then if I'm feeling especially sassy, maybe the soundtrack to *Jesus Christ, Superstar*.

SLUG: What's your favorite adult film?

D4: Well, whatever's lying around.

SLUG: Well, we're nearing the end. Looking back on all the questions you've answered, do you find that you lied on every one of them? I don't think you did.

D4: No, no, I didn't. I'd probably lie about the music, but man, I wouldn't lie about sex.

lame ass concert previews

with your host
Kevlar7

Tuesday 6th : Those who are fans of bands who compose lush and atmospheric sounds without vocals will dig **The Six Parts Seven** at *Kilby Court*. Music built on restraint, the band showcases their simple arrangements on their latest, "Things Shaped In Passing", a disc that avoids the problems that so many other bands fall into: mediocrity. Instead the band uses keyboards, lapsteel guitars, a grand piano, and samples to complete the stunning package. Slow guitars and bass picking may not be the live show for those who crave over the top rock, but it will be perfect for those who like the intricacies of four musicians who work off of each other in a stellar showmanship of skilled playing.

Tuesday 6th : A legendary guitar player and musician in the rockabilly and greaser world is coming to town with his new band. **Dave Alvin and the Guilty Men** will be at the *Zephyr Club* set on shocking and amazing those who are familiar with his work and those who are not. Dave Alvin was the guitar slinger for such incredible bands as The Blasters and X, before moving on to his current band which is a worthy follow-up to his previous work. Continuing along the same veins of his past guitar work, Dave Alvin is guaranteed to set the roof of the club on fire with his scorching guitar work.

Thursday 8th : Taking up residence on Victory records, **Taking Back Sunday** will be stopping at *Suite 13* in Lindon for a night of unique music. This band features a member who was a founding member of the emo-punk band, The Movie Life, and was part of the original line-up for one of the most influential first generation emo legend, Inside. TB Sunday features catchy choruses and powerful guitar work that is somewhere between The Jazz June and Saves The Day. Passionate heartfelt playing that blends many underground genres together.

Thursday 8th : For fans of extreme metal hardcore with a black death backbone, prepare for the onslaught of **In Flames** when they burn into town at *X-Scape*. Having released a shitload of albums, and faced line-up changes, In Flames has achieved huge followings all over the world. The band has decided to come to America to tour in support of their latest live disc, "The Tokyo Showdown", which will definitely scare the hell out of any average listener. Be Warned.

Friday 9th : Probably one of the best ways to find about the latest in cutting edge local talent is **Localized**. A SLUG sponsored event which happens every month at the **Urban Lounge** is the best way to find out which great local bands are prone for greatness. This month features **Sherlock**, whose music is reminiscent of such great all-American rockers as John 'Cougar' Mellencamp and Bruce Springsteen. Andy Paterson is the drummer of this band, and he is some what of a local all star, having played in various local bands and owns a recording studio in town. Also that night is **Redd Tape**, best described as happy rock stuff. Live, their performances are about raw sharpness. Bass player and vocalist Wil Sartain's brother is the drummer for the Red Bennies and sings in Starmy. This heartfelt emotional rock will please all in attendance, just don't compare them to Modest Mouse. Opening the night is **Danny Vasper**, who will be performing with just his guitar. Expect melodic music that is no where close to sounding like the crap of Dashboard Confessional, (Puke, Rech)!!

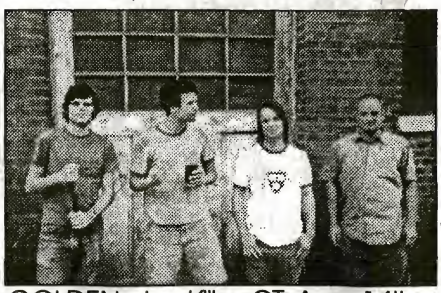
Sunday 11th : Apparently **The Juliana Theory** has signed to Epic Records. Why? Maybe they have the secret desires to become huge rock stars? Hopefully when they play at *X-Scape* they will perform new stuff off of the upcoming release *Love*, which is damn good if I do say so myself. While some would compare them to an emo-pop-punk band, I find that they have a lot more talent and musical repertoire to throw in elements of different genres. This progression can lead to an intensity and layer of sound that will never bore any type of listener. Opening is **Coheed and Cambria**, a group that truly believes in operatic rock music. In the same veins as **Into Another**, C&C take their hardcore into an almost 70's epic saga approach and direction.

Monday 12th : Described as, "One of the most innovative space rock groups", New Haven's darlings, **Landing** is a psychedelic experience in mathmatic exploitations of progressions and structures. Landing will be showcasing songs off their newest offering *Seasons* at *Kilby Court*. Also on the bill is **Maya Shore**, on tour in support of their latest, "Farewell to Introductions", a nugget of sublime and tranquility interlaced with underlining passion and intensity. Made up of a different assortment of traditional instruments that also includes a Violin player, Maya Shore is a band that works hard into putting complexity into their music and rewards the listener with their stellar and full sound.

Monday 12th : A pop-punk band that uses 50's style imagery in their songs is **Teen Idols**, hailing from Nashville. They will play *Brick's*. One look at Teen Idols' current release, *Full Leather Jacket*, will show a band obsessed with dimestore delinquent behavior and ideals. Songs buzz by with a punk backbone that at times out shines the rock n' roll. The bands hyped-up punk will appeal more to the mohawk crowd then to the greasers. Also on the bill is **Less Than Jake**, a ska band that is oblivious to the demise of that music genre and is content with cranking out the skanking tunes for those who enjoy second generation music in the same veins as The Specials, (all praise the ska gods). A band that is best defined by yours truly as a power-pop-punky outfit, **Sugarcult**, will also be playing that night. In their press kit, Sugarcult promises that their music is, "loaded with fiery escapist, irresistible anthems". Wow, that's quite the promise; let's hope that Marcus can live up to it this time.

Tuesday 13th : Why a band as stunning as **Dredg** is opening for **311** at the *Saltair* is beyond me. Kind of like taking the beauty and pristine of late 80's band Talk Talk and the sonic experimentation and tranquility of The Beta Band, Dredg's music will blow people away who enjoy stuff that is perfect for a road trip or sitting on a mountain top. Kind of like a sublime version of Tool, these guys write some of the most intricate and captivating sound that can go into about a million direction just in one song.
While preparing to release their major label debut, "El Cielo", the band is set to unveil their music for the unsuspecting audiences at the Saltair. When their press kit brags that Dredg will be one of the most important bands of today, I tend to enthusiastically agree.

Wednesday 14th : Possibly one of the best super-groups in the indie world, **Golden** will be at *Kilby Court*. Golden is made up of members of Trans Am, Six Finger Satellite, The Make-Up, and Mars Volta, and they are touring in support of their fourth release "Apollo Stars" on Trill Jockey/National records. Claiming to be a, "Southern-fried boogie rock full of impressive ZZ Top riffs and sheen". Also on the bill is **Rye Coalition**, a



GOLDEN play Kilby CT. Aug. 14th

band that best exemplifies what happens when you combine indie rock with the great sounds of 70's rock. Kind of like a cross between Fugazi and Ted Nugent, or even The Jesus Lizard and AC/DC; I kid you not. Their latest, *On Top*, is so thick with metallic chords that one needs a chainsaw to cut through the pulverizing wall of sound that this band bangs out. Should be an interesting night chock full of rock god stances, thrusts, and anthems.

Thursday 15th : Bands like **Superdrag** are best explained as a sonic force that is not to be reckoned with. Wall of fuzz guitars juxtaposition with Beatlesque-pop make up the bulk of the bands pummeling sound. The band will play at *Liquid Joe's* to unveil the tracks off their brand new release, "Last Call For Vitriol", a triumph of a rock record laden with damn fine hooks that will convert many casual viewers and cement admiration from die-hard fans. Opening is **The Deathray Davies**, who claim that, "They want to rock you and entertain you, while not in that order". Punchy power chords that take on a high octane rock sound with catchy tunes intertwined in between. A 60's influenced kinda band that will definitely be worth seeing live.

Thursday 15th : A couple of years ago I had the pleasure of seeing **Los Straightjackets** open for the Rev. Horton Heat and was blown away by their stellar performance. They are four musicians who wear Mexican wrestling masks as they blaze through instrumental versions of surf, rockabilly, and traditional roots music. For this tour they will be playing with **Big Sandy and the Fly Right Boys**, who perform some very outstanding classical rockabilly tunes. On her latest release, "Daybreaker", Beth uses electronic rhythms and beats to provide a slinky erotic setting. But she also works with a live organic band to make sure that her stage performance is something more then turning sample knobs. Opening is **Alex Lloyd**, an Australian who has just released his U.S. debut entitled, "Watching Angels Mend". Embedded with samples and studio experimentation, but also throwing in just the right amount of upbeat jangly guitars that save it from becoming a total studio bore. Instead Alex's new release is full of sweeping compositions that would leave any fan of Elliot Smith happy with Alex's brand of pop.

Friday 16th : After stellar performances at last months "SLUG's Women who rock" at Kilby, it gives me great pleasure to introduce **Beth Orton** who will be at *X-Scape*. A compelling and strong voice is what gives Beth such an exclusive edge over most contemporary solo female vocalists. On her latest release, "Daybreaker", Beth uses electronic rhythms and beats to provide a slinky erotic setting. But she also works with a live organic band to make sure that her stage performance is something more then turning sample knobs. Opening is **Alex Lloyd**, an Australian who has just released his U.S. debut entitled, "Watching Angels Mend". Embedded with samples and studio experimentation, but also throwing in just the right amount of upbeat jangly guitars that save it from becoming a total studio bore. Instead Alex's new release is full of sweeping compositions that would leave any fan of Elliot Smith happy with Alex's brand of pop.

Saturday 17th : Usually I wouldn't even bother wasting time and space on electronica bands, but dammit this disc by **Kinky** is so fucking good. Now y'all don't worry, I'm not going to run out and rave with a pacifier in my mouth. Kinky is Latin salsa music set to electronic dance beats that will get the ass shaking to their sul-

U.K. SUBS play The Urban Lounge Aug. 20th

try sexy beats. What makes this band even more mesmerizing is that this five piece band plays actual instruments- bass, guitars, and drums. If that wasn't cool enough they are actually from Mexico and sing all their lyrics in Spanish. Their rhythmic energy and vibe will get even the most of lead feet, or a hillbilly like me, out on the dance floor that night at the *Zephyr Club*.

Tuesday 20th: Legendary punk bands should be seen at what ever the cost to the wallet or sanity. And the **U.K. Subs** are absolutely no exception. Who the hell never grew up listening to the legendary sounds of the Subs? No true punks should say they haven't!! The Subs are going to kick the asses of those in attendance at *Urban Lounge*. After 22 years this band still pioneers the true spirit of punk rock. Come see why these guys have inspired and united thousands of kids from various generations under the banner of the disaffected youth. Opening is local Oil band **Endless Struggle** who will never forget the true meaning of having a snotty attitude towards society and the political machine.

Friday 23rd: Rapid fire vocals mixed with scathing metal guitars interlaced with schizophrenic horns, that at times sounds like polka and ska music for the deranged would be my best explanation of the **Voodoo Glow Skulls**. The Skulls will be playing at the *Basement of X-Scape* with **The Groovie Goulies**. The Goulies are some of the "scariest" pop-punk that this planet has ever seen. As if these two great bands on this bill weren't enough, there's also the Nitro records band **Original Sinners**. The Sinners are made up of members of The Distillers and also features Exene Cervenka from the legendary group X. Do not miss this band, their album is one of the best this year.

Sunday 25th: Probably, without a doubt, my most eagerly and anxiously awaited show of the month is **Custom Made Scare** at *Liquid Joe's*. One of the fastest, loudest, and pissed off cowpunk bands to grace a stage or release a disc, this band is for all the loyal greasers who are not into swing dancing and playing fair. For example here are some song titles from their last release, "The Greatest Show On Earth": 'Wake Up and Smell the Gunpowder', 'White Trash Girl', 'Stupid Fuck', 'Texas Didn't Wreck Us', and my favorite 'White and Lazy'. I think y'all get the picture. Prepare for a night of drunken rocking bliss and fiery fun at speeds well over a hundred.

Thursday 29th: Electro-rock shock at its best? Well, with sexy keyboard lines, jagged vicious guitar, and sultry vocals **Radio Vago** paint a well crafted sound that is best described as an eerie dark sonic art. Frankly, I get the chills down my spine and creeped the fuck out when some one mentions a group using the tag, "an all-girl new wave rock band". But that's just how Los Angeles darlings Radio Vago describe themselves and have no problem explaining that they are, "Iggy Pop meets Depeche Mode". Well, my curiosity has got the best of me, and if it's got any of y'all check 'em out at *Kilby Court*.

Friday 30th: Who is going to be the

ORIGINAL SINNERS play X-Scape Aug. 23rd

new **SLUG Queen**? Ohh, god the tension and the waiting for the answer to this important question is killing me!! Last years SLUG Queen contest was one helluva of good time with sophisticated stwomen strutting their stuff for all us drunken losers. This year promises to be even bigger and better at the *Zephyr Club*, with performances by **Starmy** who will rock the crowd with their thunderous sound. If that isn't enough, a surprise guest will entertain later in the eve. Make sure to dress to impress for a pageant that every mother in Utah would want their daughter to compete in. (The pudding wrestling is worth price of admission alone; I guarantee).

Saturday 31st: Described as an 80's synth-pop band with classic industrial styles, the dark and scary sounds of **Imperative Reaction** will be emanating from the club *Sanctuary*. See 1Amy7's column Modus Operandi for all the gory details.

GALLERY STROLL

WITH MARIAH MELLUS

Summertime has a way of turning people nocturnal. You SLUG through the day and wait for that time in the evening when the sun is setting, and blue light fills the sky so you can stroll through the streets enjoying the city you live in. That time for me is from 6pm to 9pm on the third Friday every month. It's a permanent date I have with the city. It's free, so it's a cheap date, and I have included a guide of galleries to visit so it's easy. Who can turn down a date like that?

Finch Lane Gallery (The Art Barn) is located at 54 Finch Lane, which is 1325 East and 100 South. The Utah Designers Craft Alliance is celebrating it's 40th reunion with a show appropriately named OBJECT POETRY. The show features work from potters, sculpters, weavers, glass workers, metal smiths and book artists. The Park Gallery located downstairs of The Barn hosts **Todd Orchard**, an oil painter who works in medium sized masonite panels depicting complex people. The opening reception for both shows takes place August 9th from 6pm to 8pm. It's a good teaser before the main Gallery Stroll.

The new Derek Dyer Gallery located at 850 South State Street is a great way to start the Gallery Stroll out with a bang. The grand opening will feature work by the owner and creator of the gallery, Derek Dyer. His latest work Glow People, follows his intrigue with motion and the human form. It's a body of work that stands on it's own, yet also pulls from his previous projects: Liquid People and Laser People. In the garden space, **Chris Coleman's** sculptures will be on display. Chris has shown at the Utah Arts Festival for several years now. He lights up the evening with torches, bonding metal and fire. Like all of Mr Dyers shows, there will be live music from local musicians and the possibility of a guest appearance or two. This is not your typical gallery, as you might have guessed with Dyers name attached. Derek has extended a call to all mediums of visual and performing arts. "The Derek Dyer Gallery mission is to house a diverse range of art and film exhibitions, as well as music, dance, and theatre performances". To apply for exhibition, contact Derek Dyer at derekdyergallery@yahoo.com and look out for the grand opening next month.

The family that sculpts, prints, and weaves together stays together? I wouldn't normally think so, but **the Knudson Family** has proven us all wrong. **Art Access** presents *Under One Roof*, a show featuring Kurt, Rebecca, and Ashley Knudson. Kurt has shown at Art Access for the annual Christmas show, displaying his talent in glasswork. For this show, he combines his sculpture abilities with a homey touch of lamps. Rebecca Knudson takes weaving to a new form with a story attached to each wall hanging. Ashley, who recently graduated from college has a more contemporary take on traditional printmaking while expanding her knowledge of Asian culture making by Chinese lanterns. You can meet the Knudson Family at Art Access at 339 West Pierpont Avenue on Gallery Stroll evening August 18th from 6pm to 9pm.

I wish I was 12 again! **Art Access** offers classes for teens who are mentored by local professional artists. The workshops consist of twelve hours of intense exploration of different mediums. The end result of the most recent workshops is a juried show to take place Gallery Stroll at Art Access II. Art Access II is located on Pierpont, just down from The original Art Access at 327 Pierpont Avenue.

As always, this is just a small portion of the galleries that you can explore on Gallery Stroll Night. Pick up a walking map at the first gallery you go to and stroll through the cool evening nights in style.

SUPPORT LOCAL ART!

GLITTER, GUTTER, TRASH

BY RYAN MICHAEL PAINTER

I suppose if Madonna can sing about restored virginity while wearing lingerie and a belt that proudly proclaims "boy toy" I can comfortably write an article for SLUG's sex issue while sitting alone on my bedroom floor. After all this trash and glitter has always been dedicated to the likes of David Bowie, Marc Almond, Brett Anderson and Pete Burns who ooze sexuality rather than sweat. To celebrate I've decided to give this month's releases a rating system appropriate for the topic. Fortunately nothing this month sinks to the level of "unrated" (the soft-core of soft-core created for voyeurs with an overactive conscience) but some releases prove more explicit than others...

Waterboys
Fisherman's Blues Part Two
Razor & Tie
Having recently fallen in love with the Waterboys' *This is the Sea*, the album that preceeded *Fisherman's Blues*, I was more than happy to review this collection of songs that were not used on the initial *Fisherman's Blues* release. *Fisherman's Blues* was a changing point for the Waterboys; trading in their trademark cinematic sound **Mike Scott**, (vocals/guitars), **Steve Wickham** (fiddle) and **Anthony Thistletwaite** (mandolin/saxophone) took influence from folk, gospel, blues and fused it with the Waterboys' distinct sound. The result was a critically acclaimed album that was celebrated for its experimental nature and over-all quality. *Part Two* serves as a reminder of the strength those recording sessions and reveals otherwise overlooked gems. The epic nature of "Too Close To Heaven" and "Higher In Time" alone are testaments to how unfortunate it is that the Waterboys were never embraced in America to the degree they were in the UK. Rated XX

Tied + Tickled Trio
Electric Avenue Tapes
Clearspot/EFA
The idea was solid, however, ultimately the *Electric Avenue Tapes* turned out to be a rather disappointing effort of combining electronic elements with straightforward jazz. The album isn't particularly bad or uninventive for a traditional jazz release, but the exciting elements of electronic blips and distortions could have set the group apart from other contemporary jazz musicians. Instead the electronics are left deep beneath the mix and the tenor saxophone stylings of **Ulrich Wangenheim** show promise but don't live up to the reckless noise that they could have. Rated: X

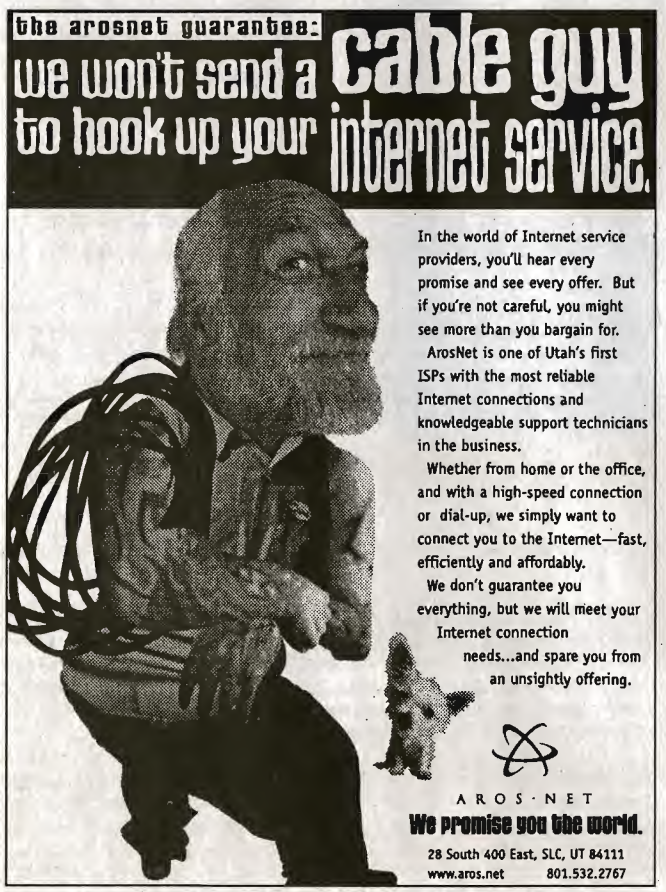
Curve
The New Adventures of Curve
Fatlip
Following up *Gift*, their brilliant and unnoticed previous release, Curve release an album of dark electronics surprisingly sparse on guitars, although not to the extent that some of **Love & Rockets** early electronic experimentations in the 90's. *New Adventures* is a slight departure but there is no question that this is a Curve release still rooted in what makes them the experimental superior to the likes of **Garbage**: **Toni Halliday**'s vocals and **Dean Garcia**'s songwriting. Unfortunately this release may ultimately be lost in the shadow of the long delayed European release of *Gift*, which is ultimately a better album. But don't let that sway you, many artists don't have the luxury of releasing extremely good records like *New Adventures*, let alone brilliant ones like *Gift*. Rated XX

Six By Seven
The Way I Feel Today
Mantra/Beggars Banquet
It is a good year to be British, even **Oasis** have returned with a rock 'n' roll record that allows you to look past their singer's behavior, and on the horizon are new releases from **Suede** and **Coldplay** that promise a fall of indulgence. So where does Six By Seven fall into this gluttony? Near the top; and without the hype or market over-saturation even in the UK. Take the rawness of the **Vines**. Throw in some pop elements, and you'll find Six By Seven resting comfortably with the gods. Beautiful discontented rock music without the arrogance to weigh it down. It's music infected with an energy that makes you desperate to see them live. Rated XX

Cinerama
Torino
Manifesto
Front man **Dave Gedge** (also of **The Wedding Present**) proves to be a cunning musician worthy of all the praise that the likes of **John Peel** have been lofting at him. Having never listened to any of his projects previous to this release I was suddenly struck by the unique combination of the gentle pop elements a la **Belle and Sebastian**, with the grandeur of the **Smiths** and their disciples **Gene**, and a willingness to tear it all apart without notice by a heavy handed strum of the guitar. Love songs about one night stands without guilt the morning after. This, my friends, is worth tracking down even if requires travel. Rated XXX

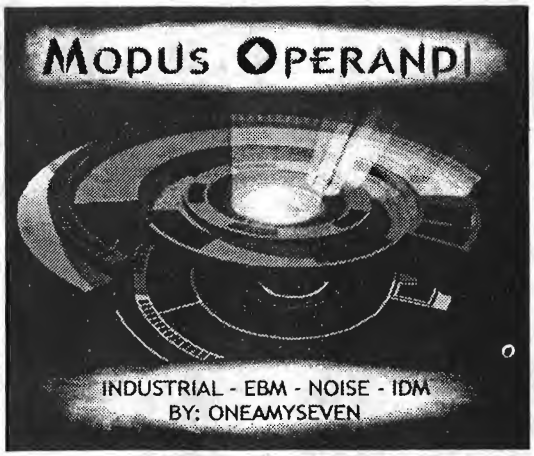
Orbiter
Sparks on a String
Loveless Records
This was a nice surprise full of a freshness that you wouldn't expect from a band called Orbiter (after all we already have an **Orbit**, a **William Orbit**, an **Orb**, and an **Orbital**). Their sound takes elements of trip-hop, pop and rock, with both male and female vocals and swirling them together like **Junkster** or **Ivy**, mixed with **Doves** and the occasional rifts of a subdued **Bernard Butler**. At times it sounds a bit awkward as if it shouldn't work, but for whatever reason this is exactly what makes it flow as well as it does. Lazy summer music to be happily consumed with lemonade. Rated XX

Morcheeba
Charango
Reprise/Sire
After two solid releases, Morcheeba were faced with growing success and stumbled with *Fragments of Freedom*, one of the biggest disappointments of 2000. All that seemed fresh and vibrant had been replaced with by half-hearted pop songs and dysfunctional rap-hop hybrids. So it was with some reluctance that I pulled their most recent effort out to review. Fortunately most of the problems that hampered *Fragments* have been rectified. *Charango* comes across as the album that *Fragments* intended to be. More thought, less slick pop production. Never were Morcheeba simply a trip-hop group or anything as limited as any genre heading, but *Charango* finds them extending their sources of influence by mixing elements from genres as diverse as lounge exotica and hip-hop. Yes, there are still pieces in this puzzle that seem out of place, particularly the bizarre and grimly humorous "Women Loose Weight" which features the rapping skills of **Slick Rick**. Rated XX



The month of August will treat us to another series of industrial live shows. **Carphax Files**, will aurally assult us at Club Manhattan on August 11th. From the Hands label, rhythmic noise by **Proyecto Mirage** (Spain) and **Mono No Aware** (Germany) will get your booty shakin' at Sanctuary on Friday, August 23rd. Also at Sanctuary, Metropolis artist, **Imperative Reaction** and **Boundless** on Saturday, August 31st, will take us out of the summer months feeling satisfied with what our industrial scene has to offer. All of these shows are not to be missed.

Due to this months issue being a "sex issue", I decided to incorporate the top 10 list into this theme. One artist that didn't necessarily make it into the top 10, but deserves credit is **Noisex**. Raoul Rotation of Noisex has mentioned in an interview, "For me, Noisex stands for two very important things in life: hardcore sex and noise". And more importantly - Raoul summed up not only the ideas of his own music, but a common belief amonst other industrial music fans by saying, "In noise we trust, in sex we do". And since yours truly will be DJing at the fetish ball on August 11th at the Manhattan along with DJ Pele and Carphax files, I will make a point to play all these sexy songs along with the alternatives that didn't make the list.



TOP 10 SEXY SONGS

1. **Consolidated** - *"You Suck! (featuring the yeasty girls)"*
2. **Coil** - "*Anal Staircase*"
3. **Diverge** - "*On Skin*"
4. **Funker Vogt** - "*Spread your legs"/"Shaven"*
5. **KMFDM** - *"Sex on the Flag"*
6. **<Cybernetic:Fuckheadz>** - *"Cockknockers"*
7. **P.A.L.** - "*Bang Your box*"
8. **Psychopomps** - *"Doggystyle"*
9. **VNV Nation** - "*Cold (Rated R mix by MIG29)*"
10. **L'ame Immortelle** - "*Slut*"

Feindflug
Hirnschlacht
Black Rain
Rating: 3

Feindflug has reached the point where they have used up their good ideas. 9 tracks of expected heavy percussion with typical German samples leave me searching for some appeal on Feindflugs third release. It's still danceable and harsh, but is lacking the oomph that attracted me in the first place. "Sturmwalze" is the only song standing out in my mind. But even that German vintage waltz seems unoriginal and boring. A bonus on this release is the video track for "Rotor Schnee". Watching this song live is interesting, but not all that exciting. I anticipated so much more for *Himschlacht* - which apparently means, "battle of the brain".

Imperative Reaction
Ruined
Metropolis Records
Rating: 3.5

About three years ago, I called an industrial mail-order company and while placed on hold I became so addicted to the hold music I had to ask my customer service rep to sell it to me. This was when I first discovered Imperative Reaction. *Eulogy for a Sick Child* was one of the most amazing albums I had heard . The band was working on their second album when technology failed them and their material was lost. This is probably where the change in the sound happened. Imperative Reaction released the song "Rift" on the Counterbalance compilation before the material was lost. "Rift" was so aggro with heavily distorted vocals, I could only anticipate the new album to be the same. The first listen of *Ruined* was a surprised. It didn't sound much like the band I fell in love with. The distorted vocals disappeared and a polished EBM sound replaced the raw, aggro sound. I was disappointed in this album as a follow-up, but still saw the talent and strong direction of their work. After listening to *Ruined* several times I have really come to love the new sound that will always remind me of **Assemblage 23**. With so many bands on the electro-industrial bandwagon, Imperative Reaction knows what they are doing, and will remain on the list with some of my favorite bands.

SUBTERRANEAN SECT

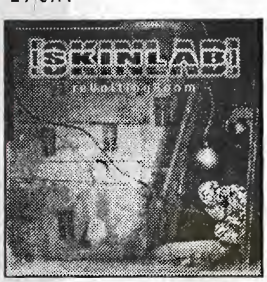
AT THE GATES – SLAUGHTER OF THE SOUL

Re-issue of their 1995 classic album Slaughter Of The Soul with 6 rare, additional tracks.Includes new liner notes by Tomas Lindberg and repackaged with photos and artwork from the archives.

SHADOWS FALL– OF ONE BLOOD

Taking off on tour in August with Kittie and Poison The Well, and joining Hatebreed and Six Feet Under on tour in September to support their new release The Art Of Balance, the future is bright yet hectic for metal's most promising and punishing act,Shadows Fall! Check out www.shadowsfall.com for a full tour date listing!
See Shadows Fall w/ Kittie and Poison The Well at X-Scape in Salt Lake City on 8/4!
BE ONE OF THE FIRST TEN METALHEADS TO SEND AN E-MAIL TO SubSectcontest@centurymedia.com IDENTIFYING WHICH MAGAZINE YOU SAW THIS AD IN AND WE'LL SEND YOU A FREE 2-SONG CD SAMPLER FROM THE FORTHCOMING SHADOWS FALL ALBUM.
Look for Shadows Fall's "The Art Of Balance" on September 17th!

SKINLAB – REVOLTING ROOM



The culmination of three years worth of writing, recording and touring, reVoltingRoom is not only Skinlab's most accessible record to date, but also their most mature and focused offering yet. On Tour Now! Check out all the latest on Skinlab, including upcoming tour dates @ www.skinlab1.com!

WARHAMMER – CURSE OF THE ABSOLUTE ECLIPSE

Curse Of The Absolute Eclipse is the culmination of years of aggression, brutal heaviness and death/doom worship and doesn't fall short of the mark. Hellhammer may be long gone but Warhammer prevails and will not let you forget. All hail the new masters of vintage death/doom, Warhammer!

THUNDERSTONE – THUNDERSTONE

Thunderstone is a superb mixture of powerful melodies, hard rocking vocals and progressive song structures and boasts a guest appearance by Stratovarius guitarist Timo Tolkki. Fans of Blind Guardian, Stratovarius and Rhapsody will surely appreciate the thoughtful intensity and mind-boggling guitar virtuosity of Thunderstone's debut. Feel the power and experience the triumphant majesty that is Thunderstone!

FORSAKEN – ARTS OF DESOLATION

The Forsaken's hateful sophomore manifestation, Arts Of Desolation is a relentless beast of an album that highlights the band's heartfelt brew concocted of melodic aggression, thrash-styled riffing and the raw heaviness of old-school Death Metal!
"…the best band that have ever recorded at Abyss Studios."
– Tommy Tagtgren

KOTIPELTO – WAITING FOR THE DAWN

Stratovarius vocalist Timo Kotipelto's debut solo project, Waiting For The Dawn, is a must for every serious Heavy Metal CD collection! Kotipelto's style is a brilliant blend of Stratovarius, vintage Sabbath and early '80s Maiden combined with lyrics that weave ancient Egyptian fact with fiction throughout.
Guest appearances from members of Stratovarius, Symphony X, Helloween, Children Of Bodom and more!

MESHUGGAH – NOTHING

Catch Meshuggah on Ozzfest 2002 all summer long performing on the second stage with Down, Hatebreed, Apex Theory and more! Also playing selected off dates with System Of A Down, P.O.D., Down & Mushroomhead! Look out for Meshuggah's new release, Nothing, in stores on August 6th!
You will get Nothing and like it!

UNLEASHED – HELL'S UNLEASHED

At a time when most Death Metal bands are changing their sound to adhere to the modern trends, Unleashed continue to carry the torch of true old school Swedish Death Metal! Hell's Unleashed is the band's seventh release to date and is sure to leave any Death Metal warrior impressed.

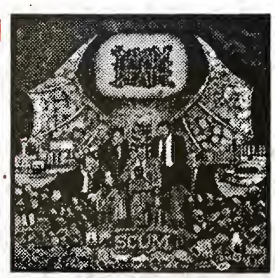
VARIOUS – CENTURY MEDIA 10TH ANNIVERSARY (DVD)

On September 28th, 2001 Century Media celebrated 10 years of operation in the United States with a party now turned DVD featuring live footage, bonus material, interviews and performances from Scar Culture, Eyehategod, Shadows Fall, Skinlab, Nevermore and Strapping Young Lad!

CARCASS – REEK OF PUTREFACTION

"Resurrected from the Earache archives and re-issued with orginal banned, "meat-collage" cover. The Earache debut album by the purveyors of gore-grind, only 1,000 copies issued on colored vinyl."

NAPALM DEATH – SCUM



"The album that started it all....this UK grindcore classic from 1987 is issued for the first time in the US on colored vinyl. Only 1,000 copies pressed, with all-original cover artwork and insert

NUCLEAR BLAST AMERICA

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Starbound CD'S RECORDS & TAPES

See SHADOWS FALL w/ KITTIE and POISON THE WELL @ X-SCAPE* August 4th!

Over the past few weeks, SLUG polled crowds of young hipsters , 18 and over, at shows and special events including, but not limited to SLUG's Localized Showcase at The Urban Lounge, and SLUG's Local Women in Rock Show at Kilby Court. The results are shocking! SLUG would like to caution, what follows may not be suitable for some readers!

I HAVE SEX:
When I want to: Women 32%/Men 0%
When my partner wants to: Women 8%/Men 4%
When my hand wants to: Women 4%/Men 26%
All of the above: Women 56%/Men 67%

SPENDING THE WHOLE NIGHT CUDDLING THE PARTNER YOU JUST HAD SEX WITH IS?
Best part of the experience: Women 36%/Men 17%
Second best part of the experience: Women 44%/Men 48%
$100 extra: Women 16%/Men 35%

WHAT KIND OF SEX ARE YOU INTO?
S&M: Women 20%/Men 35%
Domination/Submissive: Women 28%/Men 44%
Anal: Women 24%/Men 30%
Oral: Women 72%/Men 87%
Orgies: Women 24%/Men 35%
Bestiality: Women 12%/Men 9%
Mutual masterbation: Women 48%/Men 74%

HOW LONG DID YOUR LAST SEXUAL "EVENT" LAST?
5 minutes or less: Women 4%/Men 9%
15 minutes or less: Women 12%/Men 13%
15 minutes to an hour: Women 56%/Men 44%
Didn't have one: Women 8%/Men 0%
Don't know: Women 16%/Men 26%

IN THE LAST 12 MONTHS YOU:
Watched or read explicit materials: Women 56%/Men 70%
Visited a topless or nude bar: Women 56%/Men 44%
Had cybersex: Women 20%/Men 22%
To explicit to divulge: Women 32%/Men 48%

HOW MANY OFTEN DO YOU MASTURBATE?
Never: Women 12%/Men 0%
Occasionally (once a month or less): Women 16%/Men 0%
Regularly (2-3 times a month): Women 16%/Men 13%
Once a week or more: Women 32%/Men 74%
Not telling: Women 20%/Men 13%

WHAT KIND OF UNDERWEAR DO YOU WEAR?
Boxers: Women 4%/Men 44%
Briefs: Women 0%/Men 31%
Boxer Briefs: Women 0%/Men 18%
Panties: Women 36%/Men 0%
Thongs: Women 48%/Men 4%
None: Women 20%/Men 22%

WHAT'S YOUR FETISH?
Feathers: Women 4%/Men 4%
Feet: Women 12%/Men 22%
Shoes: Women 4%/Men 9%
Underwear: Women 16%/Men 31%
Don't have one: Women 15%/Men 44%

EXCLUSIVE!

WHAT ARE YOU INTO?

HOW OFTEN DO YOU FANTASIZE ABOUT SEXUAL EXPERIENCES WITH THE OPPOSITE SEX?
Never: Women 20%/Men 4%
Daily: Women 32%/Men 17%
Normally (5-10 times a day): Women 20%/Men 61%
Occasionally: Women 20%/Men 9%
Not Telling! Women 8%/Men 4%

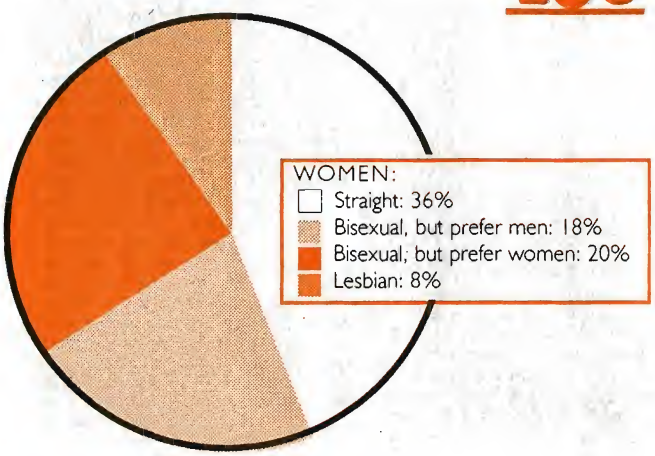
HOW OFTEN DO YOU FANTASIZE ABOUT SEXUAL EXPERIENCES WITH THE SAME SEX?
Never: Women 20%/Men 39%
Daily: Women 12%/Men 0%
Normally (5-10 times a day): Women 12%/Men 26%
Occasionally: Women 32%/Men 31%
Not Telling! Women 20%/Men 4%

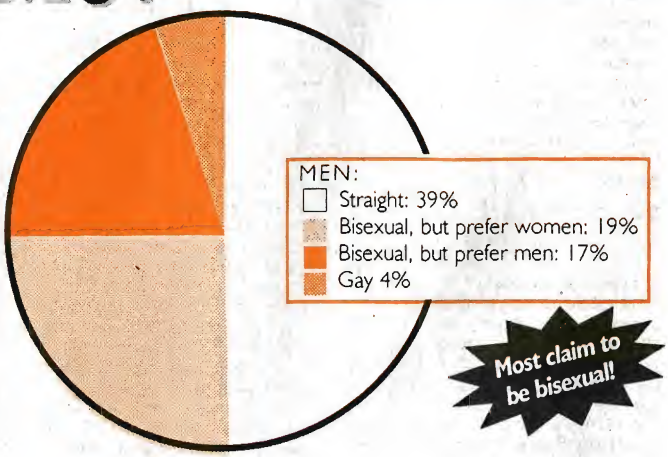
Dr. Knowitall says ***wrap it up every time! Be safe. Not sorry!*** *Don't miss your chance to pick up some* ***free condoms!*** *Grab a handful at the* ***Planned Parenthood*** *booth at these hot, upcoming SLUG events:*

SLUG's LOCALized Showcase–
featuring hot local acts Sherlock, Redd Tape & Danny Vesper!
When: Friday, August 9th
Where: The Urban Lounge*

SLUG Queen Competion–
hosted by Nova Star and Jenn Buchanan!
When: Friday, August 30th
Where: The Zephyr*

** A private club for members.*





Most claim to be bisexual!

The Adult Film Stars

Money Shot

LPD Sound Records

This would be the album that one would put on when attempting to put the opposite sex in the mood for some hot loving. The Adult Film Stars is one guy who writes and plays all the music and instruments. Using samples, keyboards, acoustic guitars, drum machines, pianos, etc., this one guy performs music that dabbles into just about every style out there. Slow sultry space age prog rock on one song melts into 70's disco theme lounge on another track. His suggestive acoustic numbers are what make this disc so compelling, with his rich baritone voice striking an emotional chord. Definitely for those who enjoy creative chill out music for a rainy day. (Rain? What's that?).

-Kevlar7

Aereogramme

A Story In White

Matador Records

It may seem unfair to compare Aereogramme to Mogwai. After all, they both hail from the same town and are good friends. However, since the band themselves have taken pains to equate themselves with "that other loud Scottish band", so shall I. While Mogwai's music is rich, lush, textured and seemingly structured, Aereogramme try only to throw whatever noise they can together, then to counteract it with an equally messy, more subdued section. While Mogwai eventually decided to lose the Pixies-inspired loud-soft dynamic movement, Aereogramme revel in it, leaving only a "been there, heard that" feel to a disappointed listener. Finally, while Mogwai has managed to break America, and develop a strong following, if Aereogramme continue to release tired, boring music, they probably won,t.

-Martin Hollis

American Analog Set

Updates EP

Tigerstyle

After this Austin group's pop tour-de-force, "Know By Heart", they have returned with a disc of mellow electronica - the kind of release that is all-too-easily overlooked. However, this is also the kind of disc that, once delved into, offers pleasant surprises. Like two remixes by label - and tour - mates Her Space Holiday, and two by Belgian IDM (Intelligent Dance Music) group Styrfoam. What is the opposite of IDM? Stupid Dance Music? I think I've heard that around this town somewhere. But the possible musical future that this CD entices us with is hopeful indeed. AmAnSet and HSH mixed it up at Kilby Court July 23.

-Stakerized!

Ansel Collins with Sly and Robbie

Jamaican Gold

Moll-Selekta

If there were a reggae hall of fame, Ansel Collins would definitely be in it as a keyboardist. These recordings from 1979 also show off his production skills in the late days of dub's finest era. The album is classic vocal cuts followed by dub versions or instrumentals. Collins laying 4 of the vocals himself and 4 cuts by guests including DJs Jah Thomas and Mr. Mystic. He's also backed by, at that time, the top rhythm section in Jamaica, Sly Dunbar and Robbie Shakespeare. Some of the cuts are in the lover's rock style, not a personal favorite, but Collins is as capable of making them swoon as any other, Mr. Gregory Isaacs included.

-David Parish

Arkham

Mahkra

Volcom Entertainment

This disc is a grungy post-punk romp through the seething innards of modern hardcore. These kids from Huntington Beach blast ooey-gooey shards of pre-Apocalyptic noise tantrums strangled in culturally insightful poetics for the untamed which grabs you by the boo-boo and kills bugs dead! I suggest a bucket, the bathtub or a drop-cloth to catch the falling body parts. This will have you doing the jerk while doing the dishes one minute and then over riding urges to sock your neighbor in the face the next. No pop, no slop just unrefined amplified strains of scorching alienation, existential isolation and Civilization's relentless campaign of assimilation.

-Shane Shady

The Arrivals

Goodbye New World

Thick Records

It's pretty likely that this August issue of SLUG will be released on the 5th. So it's also pretty likely that the Dillinger Four/Lawrence Arms/Arrivals show will have taken place at Kilby Court yesterday (the 4th). If you missed that show, it's pretty likely that you are a moron. In the same vein as Leatherface, Pegboy, and show mates D4, The Arrivals are dealing out classic punk rock that's way too catchy and melodic to be considered classic, yet you'll find yourself listening and saying to yourself (in your best 13-year-old wannabe voice), "Whoooopa, these guys are SO punk rock." Goodbye New World is a solid release, with every track giving something different than the one before. If you don't buy this record, it's pretty likely that you don't have good taste in music.

-Carly Fullmer

Audiovent

Dirty Sexy Knights in Paris

Atlantic

"We are the energy/ We are the same as you!" We are NickelCreed, or any other permutation of X96-friendly AggroRock. It's catchy new alternative for an increasingly sensitive population of angst-ridden listeners willing to spend nineteen bucks on an album that offers them a mainstream balm for their troubled ears. Tired themes of drug addiction, anger management issues, confusion over messy break-ups and proclamations concerning regained power litter the 12-track production. Certainly there are a few numbers with catchy hooks that will cause heads to bang. The music is tight; guitars are wonderfully in sync with booming double bass drums and a singer capable of changing octaves with ease. Surely their efforts should not be discounted, for they obviously have enough talent to create hits that temporarily stick to the airwaves. If only they would channel those abilities into a sound that wasn't so formulaic. Hopefully they'll catch on before they end up on VH-1's top one-hit wonders along with all of the other bands whose musical vision got blinded by popular light.

-Jamie Gadette

Howie Beck

Hollow

Devil in the Woods Records

This album is so masterfully sedated that it should only be available for purchase with a prescription. Howie Beck is a phenomenal singer/songwriter. Listening to this album I couldn't help but recall the likes of Elliot Smith and The Scud Mountain Boys. I am not implying that it is an imitation of either, but it certainly bleeds out of the same vein. Melancholy, desperate, and beautiful-hell yes, Howie Beck can do it well.

-Aaron Anderson

Blake Hazard

Little Airplane

Kimchee Records

It must have been the subtle hands of fate that quietly set into motion the course of events that would eventually land this album in my hands to review in a sexually themed issue of SLUG. It took four cold showers and a pack of cigarettes to finish listening to this album without retreating to my bedroom in the company of a bottle of Lubriderm and a vivid imagination. Blake Hazard is a vocalist that wet dreams are made of. Her voice is infused with an irresistible sexually charged passion and longing. When she sings, her words take the shape of melodic moans. I read somewhere that men are primarily visually stimulated by the opposite sex, and that women are enticed by manner and sound. To hell with that notion! I don't care what she looks like! I'm in love!

-The Jungian

Boss Gremlin

Beat Up Henry

AFUM Records

Does the world really need another pop-punk group? Well, the kind of music purveyed by NYC's BG isn't brain surgery; it's a simple pleasure without pretense of any profound statement. One of their songs is featured in an upcoming film: "Pete Best: A Continuing Tale." I'm not sure if that's a good thing. Lead guitarist Tim Scalpone found a note on his front lawn dropped by a kid on the way to the nearby elementary school reading "Things to do: Beat Up Henry." Thus the album title was born.

-Stakerized!

Brothers Of Conquest

All The Colors Of Darkness

Go Kart Records

Metal is back! Not that nu-metal shit that has been polluting our airwaves for the last couple of years, but the long lost art of metal that seemed to have gone the way of the birds in the early nineties. Fronted by Adam Neal of the now defunct rock legends The Hookers, the self proclaimed Rock and Roll Outlaw brought along some of his partners in crime by the names of Rodney Roads and Ian Spiders both of Hookers fame to help him on his conquest. Their mission is simple: death to false metal; destroy modern music before it destroys us. If you can picture Danzig with a dash Iron Maiden and the heaviness and power of Nashville Pussy you've got yourself one heavy dose metal up your ass!

-Ricky Stink

Buzzsawyer

Self-Titled

Self-Released

This release is definitely a must for those who subscribe to the mighty sounds of the rawk gods. Motor-punk at its finest. Rock and roll awakened. 70s hard rock (AC/DC), 80s punk rock (Ramones), and 90s garage rock revivalists (Gluecifer), combined to release a nitro-flamming funny car that tears up the track with smokin' tires and burnin' gasoline. If you like your rock fast, loud, and dirty, (just like your women), then go to their web site www.angelfire.com/band/buzzsawyer and order yourself a copy of this rabid junkyard platter for a night of drunken delights. ***-Kevlar7***

Capitol K

Island Row

XL Recordings

A few years back, my friend Dan threw a Radiohead party at his Los Feliz home in celebration of the band's newest release, Kid A. As the last song unfolded, the gathered crowd looked around at each other wondering why Thom Yorke had left them High and Dry. After a couple of listens, though, I grew to appreciate the risks they'd taken to redefine music. As the future progresses, advanced technology leads to increased experimentation. This is especially applicable to musical innovations, such as those displayed by formerly traditional rock and roll artists. Though electronic noise can be traced as far back as the Futurist movements, its mutations continue to surprise and intrigue audiences hungry for something different. On Island Row, Capital K, a.k.a. Kristian Craig Robinson, has made an album that extends his sound in wildly different directions than those displayed on his 1999 debut. The eleven-track disc is experimental noise set to an actual melody. Vocals fluctuate from conventional and pleasing to sporadic, digitally altered declarations, leaving the listener curious as to what will happen next. Maracas, blips and beeps, Middle Eastern grooves and a bounty of other influences add to this successful cornucopia of rock and roll variation. It's chaos and it works. Where will this uppercase letter take us next? ***-Jamie Gadette***

Common Rider

This Is Unity Music

Hopeless Records

Common Rider embodies everything that punk rock has been missing since the death of Operation Ivy. In classical Jesse Lint style, the lyrics are spoken with tone, rather than sung, and the strong points don't stop with the lead singer. The bass lines are strong, the backing vocals fill in any empty space, the melodies are catchy and the opposite of predictable, and the lyrics are optimistic about unity and the power of one, yet forceful in their pleas for something even better. Common Rider brings a freshness to the same old song and dance, and they do it with killer rhythm and a smooth style all their own. We all need a little unity music, and Common Rider wasn't being facetious or cocky when they proclaimed that This Is Unity Music. ***-Carly Fullmer***

Crime in Choir

Crime in Choir

Omnibus Records

With Kenny Hopper of At The Drive-In on moog bass and Rhodes piano, Zach Hill of Hella on drums, Jeff Hunt on baritone guitar, and Jesse Reiner fiddling around on the synths and electronics, Crime in Choir has an experienced lineup playing a novel blend of instruments. You'll notice, however, that there's no one in this lineup playing the vocal chords, and that is what makes this techno music for the indie rocker. Like they're being spun on turntables, the melodies are repetitive with subtle changes from measure to measure, while new instruments are faintly introduced and dismissed throughout each track. While the performance from every member of Crime in Choir is impressive, I was surprised to find that the most jaw-dropping element was the intricate, unrestrained drumming of Zach Hill. With 6 tracks of musical genius, Siskel and Ebert give this record two thumbs up (pay no attention to the fact that they review movies, not music, and that Siskel is dead).

-Carly Fullmer

Electric Wizard

Let Us Pray

The Music Cartel

If there's one thing that always fascinates me, it's stoner devil music. I mean how can these potheads scream about such evil and death? It seams like a paradox. When I think of the word stoner, I think of some hippie fuck sitting around ripping bong loads while listening to Dave Matthews. I guess if you're from England you can be a stoner and into that devil shit. After all, Black Sabbath started all that anyway. You can always tell a good stoner rock album when there are six songs with a running time of over 60 minutes. Listening to this album gives me the feeling of watching that scene in the graveyard in the movie Easy Rider. Personally I like this album after a spoon and pint of Jack. Those Limeys can keep the stoners.

-Ricky Stink

El Gato

We're Birds

Motherload Music

On their first full length recording, Denton, Texas quartet El Gato demonstrate their ability to create fluid, pop-driven melodies free of sap, pomp and circumstance. Pretty vocals that parallel piano and synthesizers that manage to transcend background status while still retaining a non-abrasive quality. There's a consistency in lyrics dripping with animalistic and temporal imagery that lends to themes of search and discovery - of lessons leaned and friendships etched in permanent memory. Lead singer John Vineyard steers each track through a voice following in the path of the Eels and Semisonic while the remaining members craft solid rock and roll hooks to accompany the listener's guided journey. "Upward toward the heavens," Vineyard cries, inviting us all to come along. However, he's still quick to point out that, "it looks great to me/ but sir, I can't see anything." We're Birds is an invitation to take the plunge into matters of the heart without sacrificing dignity. It's a safe enough offer many will take and fail to regret.

-Jamie Gadette

John Ellis

Mission Hill

JRC

I hate to be condescending, but this album really sucked. I have some strong opinions when it comes to folk music. In a popular dictionary the word "folk" is defined as follows - "The common people of a society or region." I'm not sure what "society or region" that you are living in John, but I would be willing to bet that there are not too many people joining hands in euphoric unison shouting "Love One Another" on the local college campus. Sorry kid. I admittedly agree with your ideals, but you have an extremely obsolete method of communicating them. It's not 1969 anymore. Let's leave the free-love movement to its own merits. It's the new millennia motherfucker!

-Aaron

Friend / Enemy

10 Songs

Perishable Records

Coming from a label that is easily becoming one of my favorite new labels and one that I highly recommend any lover of great music to check out, Friend/Enemy is a large collective musical trajectory from the same people who made up Joan of Arc and The Owls. A spattering of pop music, guitars and baritone/falsetto shouts that are built up with fragments of drums, pianos, bass, and even a banjo in some parts. These pieces of musical instruments are tied together into arrangements that are neither chaos, but neither structured. More like ghostly serenity and disjointed jazz inspired clutter that will be both engaging and compelling to listen to for those who like music that tries and succeeds in doing things different then the standard radio friendly format.

-Kevlar7

Girls Against Boys

You Can't Fight What You Can't See

Jade Tree

If it ain't broke don't fix it: Girls Vs Boys offers yet another set of angular, jagged, yet smart music that somehow transcends categories like punk or emo. Fans of dissonant guitar noise will find plenty to enjoy here, as well as those just looking for nothing more than an incessant beat and compelling chords. "Miami Skyline" is the tune that would be a chartbuster in a perfect world. Watch for them coming to Liquid Joe's in September.

-Stakerized!

Gore Gore Girls

Up All Night

Get Hip Records

These girls are behind their times. If the Supremes had a kick drum and an electric guitar, they could very well impersonate this three piece from Detroit, MI. At first impression I was expecting heavy metal man hatters, but caught off guard by their beautiful rock harmonies and 50's style production. Even songs like "Shotgun Wedding", explode like the first ever eloping trip in history. Lost puppy love about a boy, "Cross County Lines" and Tell Me (I'm Your True Love)" convey every girl's most innocent first love. The closest this trio gets to our era is "Hot Rod Breakdown" and "Astral Man". If you like your golden oldies, but feel too old listening to your grandma's radio station, check out the Gore Gore Girls, they've come to steal your achey breakin' heart.

-Josh Scheuerman

The Great Crusades

Damaged Goods

Checkered Past Records

This band is a must for those who are looking for the smokey bar hedonistic tales of Pleasure Forever, Nick Cave, and Tom Waits. These tales of bloodshot eyes and late night whiskey drinking binges are what makes this disc such a great listen. Approaching this subject in a different manner then rockabilly and garage rock n' roll, The Great Crusades exploits a more layered sonic approach that is more laid back, with emphasis on acoustic guitars and pianos intertwined with drums, bass, and electric guitars that are not there to pulverize the listener or steal the show from the singers rootsy blues style vocals. A very cohesive disc for those barflies who want some downtime after getting home from the bar in a stupor.

-Kevlar7

Green Day

Shenanigans

Reprise Records

Recently I was reminded why they are a household name. At the Pop Disaster Tour, they stole the show. This three-piece punk band is good. Good enough to conquer the world with catchy three-minute songs. After releasing their Greatest Hits album, they bring 14 new tracks to pogo around to (15 in Japan, with D.U.I.). Mike Dirnt wrote two of the strongest tracks on the album, "Scumbag" and "Ha Ha Your Dead". Billy Joe slows it down and feels love sick on "Waiting For You", learning the ropes and then staying on them with "On The Wagon". Green Day is now mature enough they don't sound like anyone, but themselves. It's the younger bands that are sounding like them.

-Josh Scheuerman

Guttermouth

Gusto

Epitaph

No one ever said that Guttermouth were the best musicians of our generation, and if you are looking for an intellectually and musically mature album to dance around to in your thinking cap, this isn't it. However, if you like the Vandals' approach to humorous punk rock, and you just want to dance around with a can of beer, Gusto is just up your bowling alley. In the hopeful 50's-inspired love ballad "Foot-Long," the lyrics gush, "I wanna give you all of my foot-long/Unwrap my hotdog and place it in your bun." How cute. "Gusto" is a western kick-laced tune, complete with the use of a beer jug for an instrument. "Looking Out For #1" has an Irish folk song tinge to it, and there are plenty of straight up hooky punk numbers as well. If you enjoy for this kind of thing...go for the Gusto. **-Carly Fullmer**

Hermano

...Only A Suggestion

Tee Pee Records

Attention!! Fans of stoner rock bands Kyuss, Spirit Caravan, Queens of the Stone Age, and Orange Goblin rush out immediately and fork out the hard earned cash for this epic disc. This band features John Garcia from rock great Kyuss and David Angstrum from Black Cat Bone. Hermano gyrates with heavy hitting rock riffs that show influences from both 70s classic rock and today's stoner rock, but it has less sludge and more of the rock n' roll propulsion and drive to thrust it into the realm of head-banger nirvana. This debut is the continuation that many people have craved ever since Kyuss released their last disc, and this platter delivers with stunning affects. Just make sure to turn the volume up, although be prepared to air guitar around the living room for probably an hour. **- Kevlar7**

Hey Mercedes

The Weekend EP

Vagrant Records

Former members of Braid: Todd Bell, Damon Atkinson, and Robert Nanna waited only a month after Braid's last show before assembling a new outlet for their creativity in the form of Hey Mercedes. After they added another guitarist, rehearsed, and scoped out a few record labels, Vagrant put it all together in the form of a loud, experienced, and lyrically heavy full-length debut called Everynight Fire Works. Remnants of Braid's smart and deep, guitar-crowded past are audible in Hey Mercedes' new material, but it is different enough to let the world know that a new band is on the scene and here to stay. The Weekend EP features: "Our Weekend Starts on Wednesday," a happy tune with a catchy chorus previously released on their full-length, "Save a Life," a Japanese bonus track, "Everybody's Working For the Weak," from the Vagrant compilation released in December, and "Wearing a Wire," the EP's strongest pick, and the only unreleased track. Hey Mercedes burst onto the scene because of their preceding track record and tour schedule (with Saves the Day and Dashboard Confessional), but they will stay on the scene because of their extremely filling guitar, honest lyrics, and live appeal.

-Carly Fullmer

Hockey Night

Rad Zapping

IMG

Hockey Night's Paul Sprangers, who penned the tunes, also designed the cover's colorful cosmic collage invoking Parliament meets the 93 era Boredoms. He enlists the aid of entities known as Optimus LaRock and Crystal Riffs to add their electro-wizardry and unmaniness. They strap on anti-gravity Chuck Taylors and adorn pressurized sweaters to emerge from some midwestern portal where the lumberjacks mate with roller disco bellhops to concoct bubblegum space rock for Earth's nerdy inhabitants trapped inside their tiny college dorm rooms. Fringed by brief flourishes of time travels evidenced by titles like "Hot Lipps, Inc." and " Battlestar Scholastica", Hockey Night wish to bathe the leisurely suburban inhabitants in the great lakes of rock geekdom. **-David Parish**

Kaia

Oregon

Mr. Lady

On her second solo album, Kaia Wilson returns to her childhood years spent churning out self-penned folk to the

strum of a three-chord guitar. The successful, driven musician responsible for bringing to fruition the fabulous Mr. Lady records (Le Tigre, Sara Dougher and others), temporarily relegates intense, punk reverb to the sidelines as bare bones acoustic rock takes on the full court press. Her lyrics are not any less forceful than her previous efforts. Rather they are simply more geared toward matters of the heart, a theme less prevalent in songs she helped produce as a member of The Butchies: "Sweetheart, you left me dry for so long/ sweetheart, the first time I saw your face I was gone." On "Mira", Kaia's resonant vocals are accompanied by Indigo Girls' Amy Ray, creating a seamless union that, though successful, doesn't overshadow the stripped down effect of the singer's solitary voice on the remaining eleven tracks. The overall message of the album seems to be indicate that the all-balls-out approach isn't always the most fitting method for accessing passionate emotion. Sometimes all you need is an inspired voice and a twelve-string guitar. It's impressive that this strong artist and entrepreneur is able to carry off both extremes and still leave the door open for additional options.

-Jamie Gadette

Tommy Keene

The Merry-Go-Round Broke Down

spinART

Tommy Keene has had a long-running pop music career from the early 80's as sort of a proto Matthew Sweet, or a new wave Alex Chilton. A big guitar sound saying as much as emotive lyrics. He'd been on labels from Matador to Geffen, ending up at spinART, one of those indies that seems to catch cast-offs that majors don't know what to do with, like Frank Black. "It's a new beginning," he starts off on the opener, "Begin Where We End," and it sounds like it could be a vital new chapter in his story.

-Stakerized!

Laymen Terms

Since Last December

8 Houses Down

The first track off of this album caused me to wonder whether or not I'd mistakenly placed Tool in my Discman. As the song progressed I worried that my batteries had run low for the usual Maynard sound seemed a bit off. A few tracks later, the sound continued to evolve enough for me to realize that the Laymen Terms were only slightly reminiscent of said-named prog-rock outfit. The rest of the disc is bursting with different sounds reminiscent of pop, punk and dark rock. It's hard to pinpoint exactly where they fall into the sonic scheme of things. Vocals, which alternately feature each of the four members, summon the spirit of Catherine Wheel and Jimmy Eat World, two bands not commonly found in the same sentence. Articulate and deep, the lyrical flow parallels heavy bass driven melodies while conveying enough controlled passion to communicate intent. Sincere words often come across as orders compelling enough to ensure obedience. There's also a sense of self-affirmation seeping through many of the songs: "Today is the day where our lives take a change" and "Nothing comes between my motivation and my destination." This is a band worth checking out as they provide some originality to our increasingly unbending pop world.

-Jamie Gadette

Jason Lowenstein

At Sixes And Sevens

Sub Pop

On the last few Sebadoh albums, tucked noisily in between Lou Barlow's soft, well-mannered songs were fierce rock ballads. This was Jason Lowenstein, the bass man. On his first solo release, it truly is just that. Solo. I was expecting to read contributions from big names in the liner notes, but noticed no one's but Jason's. Recorded entirely on 8 track, each song sounds precise and well produced. The effect is Sebadoh revisited. "Codes," the bass driven rock single, mingles both rhyme and verse together in codes. The poet is not lost on "I'm a Shit," and on "More Drugs" where he quips "And like they always said, we make our own regrets." Whether influenced by Lou or vice versa what he learned in the 10+ years of re-shaping music was how to make a great record of his own.

-Josh Scheuerman

The Mars Volta

Tremulant EP

Gold Standard Laboratories

I didn't like it. The Mars Volta needs to lay off the reverb when they're producing an album. This EP includes three songs that are so saturated with synthetic sound that it eventually meshes into a sickening mess of annoying noise. Maybe I'm not familiar with the mind-altering substances that would help an individual to appreciate this sort of approach to music, I don't know. I'm sure there is a market for this shit somewhere out there, and I feel sorry for those people. I really do.

-Aaron Anderson

Jim Mize

No Tell Motel

Stump Grinder Records

Down-and-out blues/country anthems that will leave you begging for more! Sloppy and ingenious! It is so refreshing to hear an album that isn't an over produced monetary proposal to the music industry. Jim Mize presents himself for what he is. This album sounds like a back porch jam recorded live. It's not pretentious. It's not for sale. It just kicks ass! Imagine a handful of drunken buddies spending an evening together playing music simply for the thrill of playing music.That is what you get with Jim Mize. *-Aaron*

The New York Rel-X

She's Got a Gun / Paranoia

TKO Records

The one good thing I can say about The New York Rel-X is that they write their own music, which I love to see in girl bands (instead of a male songwriting backbone and sultry females taking the foreground). These 3 women and 1 man (the drummer) have collaboratively written 2 EPs and combined them to make a single debut release: She's Got a Gun / Paranoia. They look like your typical female gutter punks, and their sound isn't much different from their looks: typical. The guitar is 3 chord wonderish, the bass and drums are repetitive, the lyrics follow predictable rhymes, and the lead voice has the characteristic ska-girl vibe to it, which just gets plain tiresome. Most of the songs are about fear and running (I guess the title "Paranoia" is fitting), one called "Proles" is about a futuristic 1984-esque world (with no credit given to George Orwell), and the last song on the record, "Fuad's Delight" is unabashedly about cannibalism, with the lines, "Gonna have a blood feast tonight / Cops working late looking for a clue / While I'm out chopping virgins for my stew." Serious or not, it's not very tasteful (or tasty), and I want The New York Rel-X out of the kitchen.

-Carly Fullmer

Off By One

self-titled

LMC Records

These kids are touting themselves as a relevant pop-punk band. Problem is this goes against the definition of pop-punk which, if it made any sort of socially redeeming commentary at all, was typified by the contention that relevancy is irrelevant. That in fact it was completely possible to capitalize, despite being naive and untalented, by essentially selling the masses nothing. Their motto being: Only a fool bases their self-worth on their fiscal worth; all the while insisting that coming out on top is the bottom-line. Alas, the little fucks played themselves. No one should be killed for trying, but sometimes people should be discouraged. Maybe not from doing what they're doing but from doing it how they're doing it.

-Old'sCool

Tara Jane O'Neil

In the Sun Lines

Touch & Go

Multi-instrumentalist Tara Jane O'Neil can often be heard on albums with Ida and bands of that style. Here she employs several of them, including singer/pianist Dan Littleton and the ensemble's namesake Ida Pearle on violin. As usual for O'Neil, the influence of folk, jazz and classical music makes for a wholly unique songwriting style. But the lyrics are always in the forefront. "Carry back/the winds you came here on" is just one example of the emotional subtleties reached for, along with the instrumental virtuosities. Another great thing about her releases are the intriguing abstract paintings as cover art.

-Stakerized!

Onelinedrawing

Visitor

Jade Tree

You don't engineer an incredibly intimate record like the debut release of singer/songwriter Jonah Matranga. You can't measure how close to stand to the microphone, how gently to pluck the strings, or get across such a personal statement if it isn't genuine to begin with. The only thing approaching the kind of songs like "Bitte Ein Kus" and "Why Are We Fighting" are some of Red House Painters' better efforts. "The light of your love just comes," he exclaims at one point, right before the sadness sets in again. *-Stakerized!*

Orange Goblin

Coup De Grace

The Music Cartel

Wake the dead; kill the living, OG is back with its fourth release guaranteed to raise the hair on the back of any die hard horror flick stoner's neck. Rock with a twist of the devil and late 80's metal should give any rocker a stiffy like the Lita Ford of old (we're talking Runaways kiddies not that 80's hair metal). Produced by some dude from Kyuss, Coup De Grace churns out 12 songs about beating up some guy named Jesus, drinking a ton of alcohol and covering the Misfits' classic We Bite. For an added bonus, check out the cool cover and sleeve work done by renowned comic book producers Big Black Comics.

-Ricky Stink

Pipedown

Enemies of Progress

A-F Records

Wow! Hardcore anarcho-punk charged with dreamy emo shrieks and a gasoline soaked message of relentlesss resistance and change, and I ain't talking about the kind that makes your pockets go jang-a-lang. I'm talking about the kind of revolutionary change that affects a livable existence on a planet overrun with carbon-based life forms hellbent on dominance and the resultant destruction of life on said planet. These crusty crusaders preach the power of sonic abrasion and chronic provocation, making no beef about their desire to bludgeon you into awareness. Ian Clevenger and crew ain't just trying to prove how hard they rock, they're actually trying to kill you with their music. Be warned, become an enemy of progress or become a part of the problem.

-Shame Shady

The Phantom Limbs

Applied Ignorance

Alternative Tentacles

The best way to describe this band is by taking avant-noise legends Cop Shoot Cop, giving them high doses of meth and turning them lose with a keyboard, guitar, bass, drums, and mic. Parts of goth, industrial, metal, and punk are all thrown into a bag with duct tape, grease and creepy B-movies to create this volatile mix of chaos and fury. Guaranteed to create anxiety and panic, The Limbs are equal parts compelling and revolting. Like a carnival freakshow with a frantic and desperate ringmaster guiding the unsuspecting crowd through the tents containing the eerie freaks of human nature. Not for the musical tame of heart, this band even scares the hell out of me, so be warned this circus of the damned is very rough and raw to the ears of musical virgins and saints.

-Kevlar7

Pulse Ultra

Headspace

Atlantic Records

I can't condone this type of behavior, I should crucify these turds. These hipster wannabes desperately blend elements of the currently accepted genres in a contrived attempt to "set a new technical standard for hard rock". Thrash-punk intros doze off into retro-rockscapes, scratchy lo-fi burps clash with indie rock guitar sounds and funk-lite grooves rapidly sink into ruts, revealing a seeming identity crisis. They can't decide if they want to be Korn (Who?) or A Perfect Circle, and that's probably because they don't have enough game to be either. But their hair sure looks good, don't it? Mall-core? Snooze metal? Call it what you want, just don't call me crying if you fail to recognize.

-Shame Shady

The Reindeer Section

Son Of Evil Reindeer

Bright Star/Pias

If Badly Drawn Boy and Spiritualized had illicit sex in an elevator, the offspring would most likely resemble *Son of Evil Reindeer*, with a couple of exceptions. Whilst the child of Damien Gough and Jason Pierce would take nine months to eventually appear (assuming it were possible), the Reindeer Section produced the fruits of their labor in two weeks. And whilst Gough and Pierce's child would not exactly be the most attractive of people, *Son of Evil Reindeer* is,well, beautiful.Each song rings of classic Britpop sweeping melodies paired with depressing lyrics culminating in the glorious "Cartwheels", which climaxes in a painful chorus set to a singlerising violin. All twenty-seven members of assorted Glasgowbands chime in to createtwelve gorgeousballads, and the album proves to be more than the sum of its parts.

- Martin Hollis

Sciflyer

Melt 3-song single

Self-released

Maybe the appropriateness of the musical epithet "shoegazer" depends on what kind of shoes you are wearing. It might apply to this Cali band if they happen to be clad in mirrored moon boots reflecting the heavens to search for extraterrestrial vehicles. Their sound might be slow, yet it also features Bardo Pond-like psychedelic distortion. And just how shoegazer can a record be that closes with a cover of Husker Du's "Powerline?"

-Stakerized!

Sick Of It All

"Live In a Dive"

Fat Wreck Cords

Sick Of It All hailing from NYC have a new live album on Fat Wreck Cords. Hardcore died everywhere in the late eighties except in NYC. Most hardcore musicians went through an experimental stage in the early nineties (like some confused college girl.) Not Sick Of It All. They stayed true to hardcore which is the only remaining worldwide musical underground. These stand up guys have been playing and expanding hardcore punk in three different decades. This live album demonstrates Sick Of It All's passion for their music and the energy they put into a show. They play a shitload of their early songs and the CD also includes a quicktime movie with live footage and interviews.

-Monkey #53

Sixer

Beautiful Trash

BYO Records

It must be something in the moonshine out yonder in Richmond, VA.
Or maybe it's a peculiar strain of "tobacco" that only thrives in the blood-soaked soil. Whatever it is, all I can say is: Pass me some o' dat shit! The sickboys of Sixer, giving white-trash a good name since 1999, took some time from their furious touring regimen to record another trashy platter of brutally bittersweet punk. This follow-up to last year's Saving Grace (TKO) is a gritty uppercut from way down South right to the jaw of the pseudo-punk perpetration.Ten distorted anthems of life, love, loss, drinkin', fuckin' and near-death tour experiences. What the fuck else would you expect from a rowdy bunch of rebels? You better ask somebody, nephew! [www.sixersixer.com]

-Shame Shady

Smut Peddlers

Ism

Ransom Records

Hey! Emo scenester, fuck you, stop whining about your stupid girlfriend. Stop acting like a victim. God knows this fearsome foursome would take none of your pathetic shit. Loosely based out of Redondo Beach, Ca., Ism is the bands fourth release and strongest to date (aside from the 1999 release of the album *Tarball 2000* featuring the hit song "Salt Lake Girls"). With songs like "Inglewood Heroin Morning," "Surfers Grave" and "Z-boys vs. Taliban" you know the roots run deep. Straight up south bay punk rock the way it used to be played. Forget the So Cal punk rock stigma (you know, what I'm talking about); think the U.S. Bombs meets Black Flag and a little Suicidal of old, stealing back punk rock from the Playstation Generation.

-Ricky Stink

Sparklejets UK

Bamboo Lounge

Smile Records

From the brightly jangling guitars to Susan West's exuberant vocals to the lyric sheet as drink menu, there hasn't been a pop rock album that said "party" as heartily as this for a long time. They should tour with Cheap Trick. Even the "UK" tag says "we rock." This must be the new millennium's answer to retro bubblegum acts like Redd Kross. The jewel case even contains a mini umbrella in the spine that you will find yourself trying to crack open and use in your cocktails along with this musical mood enhancer. My album of the summer!

-Stakerized!

Sparta

Wiretap Scars

DreamWorks Records

Simply and accurately: Sparta rules. *Wiretap Scars* contains everything that makes a good record should, with plenty of screams as an added bonus. If you could read the résumés of the 4 Sparta members, 3 of them would read, "I used to play for a little band called At The Drive-In, ever heard of 'em?" As At the Drive-In, the boys received plenty of critical recognition and fan support, but weren't quite used to the 12,000-seat venue they played at on July 5th (the E Center). "We've never played to an audience this big!" said Jim (also playing that show were two little bands called Dashboard Confessional and Weezer). Wiretap Scars packs 12 tracks of intense rock n' roll, I always need to take a little breather after I listen to it. And trust me, "Cut Your Ribbon," the first track, won't leave your head for weeks. In my book, Sparta beats Athens any day.

-Carly Fullmer

The Stryder

Jungle City Twitch

Soda Jerk Records

Whenever you encounter a band whose members have participated in other successful outfits, you're almost guaranteed to encounter a sound varied in form and content. The Stryder, featuring members from Saves the Day and Glassjaw, is one such band. They've endured many reconfigurations as they attempted to find just the right blend of musicianship to carry out their rock and roll vision. On their latest effort, strains of emo and pop-punk are fused with funk and slight trip-hop stylings, making for an album melodic and catchy without being too sappy or whiny. The guitars that rip through each song feature surprisingly complex licks that stand in contrast to some other contemporary punk bands content with simplistic repetition. Drums follow in the same vein with solid, tight beats fluctuating and creating a rhythm based on varied time signatures. Producer Ray Martin (Jeff Buckley, the Black Crowes), has taken a band plagued by identity crisis and helped them craft an intelligent album that had me drumming my fingers on a scalding steering wheel, blissfully unaware of the people staring at me from the street. Join me fellow car dancers - let's rejoice in enclosed sonic pleasure while we still can.

-Jamie Gadette

Tegan & Sara

If It Was You

Vapor Records

Indie sister duo puts out a follow-up to a critically acclaimed album that had them opening slots for major label tours like Neil Young and the Pretenders, and doing late night TV appearances on Letterman. The Breeders? Nope. Vancouver's Tegan & Sara. Like the Deals, they look alike; in fact they're twins. And they rock out about as hard, sounding like a slightly poppier guitar outfit. On "You Went Away," they ask; "is there more to life than love and being together?" Maybe so, though fighting on stage is part of their act, musically they're inseparable. Best of all, for them at least, they just turned drinking age!

-Stakerized!

Rosie Thomas

When We Were Small

Sub Pop

One more piece of evidence, along with Damien Jurado and Beachwood Sparks, that Sub Pop is turning into the new indie folk recording house. Yet they still have the Vue in the garage! Anyway, "2 Dollar Shoes," "Wedding Day" and other songs have a Joan Baez vocal influence and plainly stated performance and arrangement that makes their emotional depth not readily apparent, but more understated, and somehow more powerful because of it.

-Stakerized!

Time in Malta

A Second Engine

Equal Vision Records

Like any good hardcore band, Time in Malta's name comes from a mixture of literary and historical references. But while their lyrics are smart (all composed of extremely short sentences), I feel that something is missing, perhaps melody. Yes, that could be it, and luckily, the second half of the record brings a little more singing than fuzzy, indecipherable screaming. The change begins with "Azure," which is by far the best suicidal song on the record, but the record starts out poorly with about 6 tracks that sound the same, and are quite exhaustingly hard. Gathering influences from the hardcore circuit around the country, Time in Malta has played with big hitters like Dillinger Escape Plan, Cave In, and Thrice, and has also appeared at Hellfest and Krazyfest. These boys may have some potential buried underneath their chosen methods of expression, but this is far from one of my favorite records.

-Carly Fullmer

Various Artists

Hopelessly Devoted To You (Vol. 4)

Hopeless Records

Meaty, beaty, big and bouncy! It's all here and brought to you in a soothing silver-foil wrapper by the fuzzy folks at Hopeless. Featuring a slew of previously unreleased songs by Avenged Sevenfold, the Weakerthans, Against All Authority, Jeff Ott (of Fifteen), Digger and others who've opted to share the wealth by choosing to release their songs on this disc for the Sub City imprint. A subsidiary of Hopeless, Sub City dedicates a percentage of its gross proceeds to various crucial charities. This allows an apathetic and brainwashed loser like you to actually give something back to life without even trying, punk. From emo to porno, Hopeless has some of the brightest and stinkiest bands around.

-Old'sCool

Various Artists

Location Is Everything Vol. 1

Jade Tree

"Location, location, location," the real estate truism goes. Funny thing, in music it seems like you can be from anywhere. That may be true of bands, but for a label, you have to be in the right place in the right time to catch rising talent. Wilmington, Delaware's Jade Tree has become known in the last several years as synonymous with "emo," whatever that means, yet they are much more. From the Sonic Youth-influenced noise of Girls Against Boys to the Owls' jazzy "I Want the Quiet Moments of a Party Girl" to the almost incongruously sludgy Christian scowl-rock of Pedro the Lion to the poppier new sounds of Jets to Brazil and the Promise Ring, Jade Tree has become the place to be for a lot of up-and-coming bands. Besides album cuts, this disc also features some great unreleased tracks. Press puffery says "every track is a veritable homerun," and for once they aren't full of it. Any label whose sampler can follow a folk-plucker like Mighty Flashlight with the punk of Strike Anywhere has got to have the market cornered.

-Stakerized!

Various Artists

Plea For Peace-Take Action

Sub City/ Asian Man Records

This plastic might just save your life. You probably know someone who has committed suicide. Maybe you've even thought about it yourself? In our hollow culture devoid of any values outside of sex, greed and power it's no surprise that many feel life to be meaningless. This CD, which coincided with last year's tour, is a joint effort by Sub City (Hopeless) and Asian Man to benefit the National Hopeline Network 1-800-SUICIDE (784-2433). This disc is relevant for

its time-capsule qualifications alone, featuring 28 cuts from 28 bands like Strike Anywhere, (I.)N.C., Zero Zero, The Eyeliners, Bratmobile, Shai Hulud and more. From punk to junk, it's all represented here. Plus, 18 cuts are previously unreleased, live and rare tracks.

-Old'sCool

Various Artists

Sample This, Too!

BYO Records

Let's see... for 3 bucks your buying power, though fairly limited, can still garner you a tasty latte, the latest issue of *Spin*, or perhaps a pair of sweat-proof socks. All are enticing, potentially satisfying options. However, my suggestion is to snatch a copy of this stunning collection of fresh-as-spring-rain punk. In honor of their 20th anniversary, BYO Records has released a collage of new and previously unheard tracks from artists such as Sixer, Anti-Flag, Youth Brigade, The Unseen, Pistol Grip and more. The entire album is one long continuous, energetic romp through music that'll make even the most conservative stalwart shake their fist in the air. Standout tracks include "Killing Kind" by the Filthy Thieving Bastards (featuring members of the Swinging Utters), who trace crude lyrics over innocent, upbeat melodies in a la Guttermouth and NOFX (who contribute their own "Corazon de Oro"). A couple of the bands rise above the frenzy by making slight alterations in their typical sound. Tim Armstrong's voice comes out meatier and deeper than usual on "Vanilla Sex," while the Bouncing Souls' "No Security" plays like an anthem more akin to the sounds of H2O than anything my favorite BMX bikers have displayed before. Regardless of what you might expect, this album is cheap, fun and promises to rock you like a hurricane.

-Jamie Gadette

Various Artists

"Unleashing"

Triple Gold Records

Crazy fresh soul-hop and rap from that hotbed of punk, Sco' town. These ballers be blowin' it up and laying it down in the Bay on this offering featuring mad-diversity with an elemental cohesion from Faculty, Porno Junkies, Bigg Saint, Thepo, Sco-D Filossofee, DJ A-Ron, House of Representatives and more.
Whether wreckin' perpetrators and "Fake Emcees" without cussing, or throwing down psychotic mixes of smoove and ruff and dropping ghetto wisdom with a gangsta lean, or oozing spiritual sentimentality on the down-right uplifting "Life Aint Nuthin But A Struggle" (the ultimate Summer spinner for diggin' the scene in the drop-top, yo!) the peeps at Triple Gold ain't no joke. Proving yet again that the West is the best.

-Shame Shady

VU

Seven Grain

Wide Hive Records

Jazz and hip hop sleeping together in a friendly union similar to fuck-buddies. The unthreatening arrangement can lead to mutual gratification, occasionally soaring above the passionless trappings. The problem is eventually one or both parties long for something more incendiary. In VU's case, the jazz is a bit too much on the smoother side of fusion for my liking. If you put a fork in the musical highway, somewhere back in time, they went down the road of progressiveness adapted by the likes of Spyro Gyra on a freshly paved surface. I went down the bumpy old highway, crashed into a ditch, and my ears fell off and floated into space, which is the place. The scratching here isn't much more than the average nu-metal bands do when they add flavor. Seven Grain is helped out by the brief moments of Azeem's lyrical delivery, but they are just too few and far between.

-David Parish

Tom Watson

Country & Watson

Theologian Records

Guitarist Tom Watson has in the last several years become one of Mike Watt's favorite sidemen, particularly on his "Tom and Jerry" tours with Watson and drummer Jerry Trebotic. But this multifaceted strummer has also been playing in the legendary experimental unit Red Crayola since 1994, and played in early 90s band Overpass (recording on Sonic Youth's Smells Like Records label) and 80s indie bands Slovenly and Toxic Shock. On Country and Watson all his experience over the years coalesces, with help from Sonic Youth collaborator Jim O'Rourke, Red Krayola alumni Mayo Thompson and Devo founder Mark Mothersbaugh. From the quiescent pop of "Future History" to songs like "Surf-Bird" that show the influence of surf music on his playing style, the Devo-esque "Obsession" ("Obsession, I feel it too, and it's not the cologne you're wearing"), to "Quicksound," which could be a Red Krayola outtake, to "Pardon," that really does sound like an honest-to-goodness country tune, to "Track Scene," early experimental down to its old-fashioned oscillator, Watson explores every musical obsession, and leaves no tone unturned.

-Stakerized!

Paul Weller

Days Of Speed

Epic

It surely must be a sign that you,re getting old when you decide to take only a trusty acoustic guitar around Europe with you. Yet that's what has happened to Paul Weller, ex-frontman of The Jam, one of the most prolific bands in the history of Punk. Now, his live CD, *Days of Speed*, a compilation from various concerts Weller performed between 2000-2001, has been released. The CD seems, at times, to resemble Neil Diamond more than Paul Weller, and it's a fact that Weller probably appreciates, given that he himself seems to have the most fun playing his old Jam songs. Yet, there is still a timeless quality about all of Weller's music, not least helped by the fact he remains an excellent guitarist. However, the CD still seems suited for those who have never had an affinity for Weller's Jam music, or have never heard his glorious golden days.

-Martin Hollis

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TUES 6TH

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The Mindy Set,
The Item

MON. 12TH

Jenn Buchanan's B-day!
XO

FRI 9TH

SLUG Localized:
Sherlock
Redd Tape
Danny Vesper

TUES. 13TH

Tanglewood

THURS 15TH

Sexfood Productions

FRI 16TH

Red Bennies,
Chrome Mollie, The Force

SAT 17TH

Spencer Kaboom

TUES 20TH

U. K. Subs,
Endless Struggle

THURS 22ND

Starmy,
Alchemy, 78 RPM

FRI 23RD

Protocol,
The Country Teasers,
Tolchock Trio

SAT 24TH

Magstatic, Hello Amsterdam

TUES 27TH

Aterry Teenage Riot

THURS 29TH

Redd tape, Tolchock Trio

FRI 30TH

the Wolfs

SAT 31TH

Buckettooth

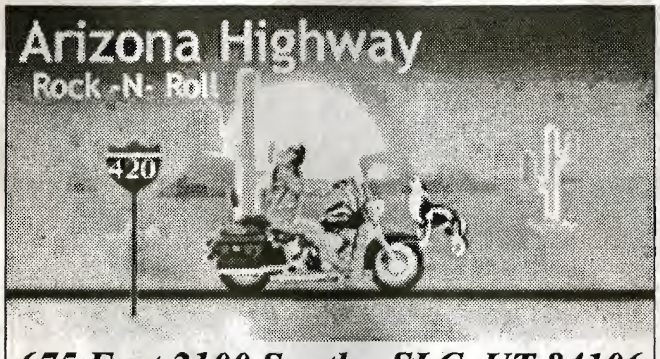
Daily Calendar

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Monday, August 5
Dave Hole- *Dead Goat*
The Riffs, Virus,
Endless Struggle- *Mo's*
Beck- *Rose Wagner*
Veronica, Ender- *Suite 13, Lindon*
The Stem- *Zephyr*
Bitterpills- *Burt's*
Tuesday, August 6
Dave Hole- *Beatniks*
Unlucky Boys, Sass Hole- *Burt's*
Porterhouse- *Dynamite Doms, Park City*
Six Parts Seven, Goodlife Experience, Hello Amsterdam - *Kilby*
Ponchillo- *Suite 13, Lindon*
Dave Alvin & the Guilty Men- *Zephyr*
St. Ryan's Lament , The Mindy Set ,& The Item- *Todds*
Wednesday, August 7
Mike Reilly- *Beatniks*
Glen Bernard- *Dead Goat*
John Mayer, Guster- *Deer Valley*
Zion Tribe, Insatiable- *Gallivan Ctr*
Creedence Clearwater Revival- *Golden Spike, Ogden*
V-Tech Orchid, Destroy Miranda, F.O. Absentia, Le-Force - *Kilby*
Lindon Days Battle of the Bands - *Suite 13 (Lindon)*
Ready Steady Go!- *Urban Lounge*
Jonathan McEuen, Suek- *Zephyr*
Thursday, August 8
Harry Lee & Back Alley Blues Band- *Dead Goat*
Karan Casey, Catie Curtis- *Gallivan Ctr*
Reggae Cowboys- *Harry O's*
Mistletoe, Sugarland Run, Gift Anon - *Kilby*
Rufio, Taking Back Sunday, Brandnew- *Suite 13 (Lindon)*
In Flames- *XScape*
Tony Furtado- *Zephyr*
K1-2B - *Cruisers*
Friday, August 9
High Ball Train (Happy B-Day to the Good Beth)-*Burt's*
Aqua Dulce- *Dead Goat*
Jamgrass- *Deer Valley*
Pat Carnahan- *Dynamite Doms, Park City*
Rigid- *Kamikazes (Ogden)*
Prezident Brown- *Lazy Moon*
Override- *Muse Music, Provo*
Cancer Conspiracy, Your Enemies Friend- *Suite 13 (Lindon)*
SLUG Localized: Sherlock, Redd Tape, Danny Vesper- *Urban Lounge*
Flock of Seagulls- *Zephyr*
Saturday, August 10
Tanglewood- *Beatniks*
Tiki Summer Nationals-*Burt's*
Michael Kelsey- *The Canyons*
Godzilla- *Club Axis*
DJ SJCM, Mike Reilly- *Dead Goat*
Bluegrass Bandscramble- *Dynamite Doms, Park City*
Jupiter Sunrise- *Foundation, Provo*
Mindlock CD release, Necropsy- *Kamikazes (Ogden)*
Bluegrass Fest- *Miner's Plaza, Park City*
Override- *Rock Bottom*
Tsunami Bomb, FairView, Desmo- *Suite 13 (Lindon)*
Mark Wills- *Thanksgiving Pt*
Code of Conduct- *Todds*
Magstatic- *Urban Lounge*
J.W. Blackout - *Zephyr*
Sunday, August 11
Park City Bluegrass Fest
King Kong, Jupiter Sunrise, 3 1/4, Long Hunter - *Kilby*
Kathryn Wamer- *Miner's Plaza, Park City*
Warrant, LA Guns, Metal Tears- *Ritz*
Trojan Mullets- *Todds*
Juliana Theory, Coheed & Cambria, Element 101- *XScape*
JW Blackout- *Zephyr*
Fetish Night W/ Carphax Files - *Club Manhattan*
Monday, August 12
Less Than Jake, Sugarcult, Teen Idols, Yellowcard- *Brick's*
Kinsey Report, Savoy Brown- *Dead Goat*
Landing, Maya Shore, Star No Star - *Kilby*
Ryan Shupe & Rubberband- *Sandy Ampitheater*
Whippersnapper, Day Two, Set in Motion- *Suite 13 (Lindon)*
White City- *Zephyr*
SLUG QUEEN Jen Buchanan's B-Day- *Urban Lounge*
Tuesday, August 13
Kinsey Report- *Beatniks*
Motherload Canyon Band- *Dynamite Doms, Park City*
Susan Gibson CD release- *Harry O's*
311, Dredg- *Saltair*
Alpha Brown- *Todds*
Fat Tuesday- *Zephyr*
Tanglewood- *Urban Lounge*
Wednesday, August 14
Dan Seals- *County Fairgrds*
Nobody Knows- *Dead Goat*
Cher, Cyndi Lauper- *Delta Ctr*
Susan Gibson CD release, True Grit- *Gallivan Ctr*
Jurassic 5, 4th Ave Jones- *Harry O's*
Golden, Rye Coalition, V-vast - *Kilby*
Dying Midwestern- *Suite 13 (Lindon)*
Jerry Joseph & Jackmormons- *Zephyr*
Ready Steady Go!- *Urban Lounge*
Thursday, August 15
Dredknots- *Dead Goat*
Tommy Lee, Headstrong- *Harry O's*
Big Sandy & His Fly-Rite Boys. Los Straightjackets- *Gallivan Ctr*
Seville, Great Redneck Hope, Rocking Horse Winner - *Kilby*
Superdrag, Deathray Davies- *Liquid Joes*
Jezus Rides a Riksha- *Pop's Place*
Under the Thumb- *Suite 13 (Lindon)*
Merle Haggard- *Thanksgiving Pt*
Buckettooth- *Zephyr*
Sexfood Productions- *Urban Lounge*
Friday, August 16
Triggerlocks- *Beatniks*
Naked & Shameless- *Burts*
Zion Tribe- *Dead Goat*
Park City Jazz Fest- *Deer Valley*
Steve Keen Trio- *Dynamite Doms, Park City*
Terrance Simien- *Harry O's*
Brian White- *Snowbird*
Beth Orton, HEM, Alex Lloyd- *XScape*
New Orleans Juice- *Zephyr*
Cryptobiotic & K1-2B- *The Element*
Red Bennies, Chrome Mollie, The Force- *Urban Lounge*
Saturday, August 17
Debonaires- *Beatniks*
Park City Jazz Fest- *The Canyons*
Spice- *Club Axis*
DJ SJCM, Mudpuddle- *Dead Goat*
Park City Jazz Fest- *Deer Valley*
Georgetta Barretto- *Dynamite Doms, Park City*
Ray Brown Trio All Stars- *Eccles Ctr*
Jezus Rides a Riksha- *Gettys*
Rule #30- *Hog Wallow*
Le-Force CD Release Party, Redd Tape, Tolchock Trio - *Kilby*
Vaddict- *Suite 13, Lindon*
Evolver, Notice- *Todds*
Camel 7 Pleasures- *Zephyr*
Bohemia- *Burt's*
Spencer Kaboom- *Urban Lounge*
Sunday, August 18
Park City Jazz Fest- *Deer Valley*
Jerry Jeff Walker- *Red Butte Gardens*
Carlo- *Todds*
Fab- *Zephyr*
Lionhead Records Night : Walken, Chubby Bunny & Jason Anderson - *Kilby*
Monday, August 19
Ron Hacker & the Hacksaws- *Dead Goat*
Herman's Hermits- *Kenley, Layton*
Wayne Hancock- *Zephyr*
Tuesday, August 20
Blind Dog Smokin- *Beatniks*
Detonators- *Dynamite Doms, Park City*
Moby, Dirty Vegas, Azure Ray- *Bricks*
Herman's Hermits- *Scera Shell,*
Blood Alley Accident- *Todds*
UK Subs, Endless Struggle - *Urban Lounge*
Fat Tuesday- *Zephyr*
Miss Lonely Heart, The New Transit Direction - *Kilby*
Zach Parrish- *Burt's*
Wednesday, August 21
Dave Brubeck- *Abravanel Hall*
Rockin Rhinos- *Dead Goat*
Chris Robinson of Black Crowes- *Xscape*
Belle Furies- *Zephyr*
Ready Steady Go!- *Urban Lounge*
Thursday, August 22
Street Legal Theatre- *Dead Goat*
Topaz, Blind Boys of Alabama- *Gallivan Ctr*
Michelle Shocked- *Harry O's*
ASA, Misty Murphy- *Zephyr*
Starmy, Alchemy, 78 RPM- *Urban Lounge*
Friday, August 23
Cruisiliner Ventilators- *Dead Goat*
Young Dubliners, Great Big Sea, Seven Nations- *Deer Valley*
Rush- *Delta Ctr*
Night Flight Trio - *Dynamite Doms, Park City*
Boomshanka, Eggs Blackstone- *Eagles Lodge, Logan*
Wolf Colonel, Loveletter Band, Chubby Bunny - *Kilby*
Caroline's Spine - *Liquid Joe's*
Proyecto Mirage, Mono No Aware- *Sanctuary*
Mushroomhead, Meshugga - *XScape*
Voodoo Glow Skulls- *Xscape basement*
Smackwater Jack - *Zephyr*
Protocol, The Country Teasers, Tolchock Trio-- *Urban Lounge*
Saturday, August 24
Jewel- *Abravanel Hall*
Stonefed- *Beatniks*
Avalanche- *Club Axis*
SLUG Summer of Death Skate Contest- *Proving Grounds*
DJ SJCM, Uptown Hustlers- *Dead Goat*
John Flanders Double Halix- *Dynamite Doms, Park City*
Chris LeDoux- *E Ctr*
Battle of the Bands- *Foundation, Provo*
Celtic Fest- *Gallivan Ctr*
Michelle Shocked- *Harry O's*
Caroline's Spine- *Liquid Joe's*
Doug Wintch- *Miner's Plaza, Park City*
Rule #30- *Mother Urbans*
America- *Sandy Ampitheater*
Red Bennies- *Todds*
Kate MacLeod- *UofU Union*
Battle of the Bands- *Zephyr*
Magstatic, Hello Amsterdam- *Urban Lounge*
Sunday, August 25
Gary Russell- *Miner's Plaza, Park City*
Ruin Nation- *Todds*
Lionhead- *Zephyr*
Monday, August 26

Lloyd Jones Struggle- *Dead Goat*
Tuesday, August 27
General Rude- *Dynamite Doms, Park City*
Avenue of the Strongest - *Kilby*
The Stem- *Liquid Joes*
Pagan Dead- *Todds*
Morrissey- *UofU Ballroom*
Fat Tuesday- *Zephyr*
Aterry Teenage Riot- *Urban Lounge*
Wednesday, August 28
Carolyn Wonderland & Imperial Monkeys- *Dead Goat*
Melissa Etheridge- *Deer Valley*
Nickel Creek- *Red Butte Gardens*
David Lindley, Wally Ingram- *Zephyr*
Ready Steady Go!- *Urban Lounge*
Thursday, August 29
The Stem-*Dead Goat*
The Manges - *Kilby*
Beth Chapman, Judy Collins- *Sandy Ampitheater*
Alison Moorer- *Zephyr*
Redd tape, Tolchock Trio!- *Urban Lounge*
Friday, August 30
Ether- *Beatniks*
Pure Prairie League- *The Bite*
General Rude- *Dead Goat*
Bob Dylan- *Deer Valley*
Kevin Johansen Trio- *Dynamite Doms, Park City*
Critical Mass Bike Ride- *Gallivan Ctr*
J.W. Blackout - *Harry O's*
Override- *Rock Bottom*
Arlo Guthrie- *Sandy Ampitheater*
The WolfS W/ Tragic Black - *Urban Lounge*
The Stereo- *XScape*

SLUG Queen Contest- *Zephyr Club*
Saturday, August 31
Skint- *Beatniks*
Nina Storey- The Canyons
House of Love- *Club Axis*
DJ SJCM, Blues on First- *Dead Goat*
Michael Bailey & Long Horn Groove- *Dynamite Doms, Park City*
Course of Nature- *Gallivan Ctr*
5 Minute Show- *Kilby*
Leraine Horstmanshoff- *Miner's Plaza, Park City*
A-Teens, Aha Men, LMNT- *Thanksgiving Pt*
Maladjusted- *Todds*
Battle of the Bands- *Zephyr*
K1-2B CD Release Party- Mo's
Buckettooth- *Urban Lounge*
Imperative Reaction W/ Boundless - *Sanctuary*
Sunday, September 1
Misfits- *Harry O's*
The Manges- *Kilby*
Monday, September 2
Stay Home and do Laundry- *Mom's House*
Tuesday, September 3
Haole Boys- *Dynamite Doms, Park City*
Joan Baez, Richard Shindell- *Red Butte Gardens*
Wednesday, September 4
Ready Steady Go!- *Urban Lounge*
Thursday, September 5
Pick up the new SLUG- *Anyplace Cool!*
Only 10 more days until SABBATHON!



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08/11 **The Juliana Theory** w/ Coheed & Cambria, Element 101, twothirtyeight @ Xscape

08/16 **Beth Orton** w/ Hem, Alex Lloyd @ Xscape

08/21 **Chris Robinson** -solo Black Crowes, an evening with @ Xscape

08/23 **Mushroomhead** w/ Meshugga, TBA @ Xscape

08/23 **Voodoo Glow Skulls** w/ Original Sinners, Groovie Goulies @ Xscape Basement

08/30 **The Stereo** w/ The Kicks, TBA @ Xscape Basement

09/09 **Taproot** w/ Deadsea, Dredge @ Xscape

09/27 **Jon Spencer Blues Explosion** w/ Liars, Yeah Yeah Yeahs @ Xscape

10/05 **Gomez** w/ TBA @ Xscape

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Tix by phone at 1-877-548-3237, online at utahconcerts.com or @ Gray Whale CD and the Heavy Metal Shop... Xscape is a private club for members

KILBY COURT CALENDAR

August 2002

02- BEN KWELLER
MY MORNING JACKET
PONY LEAGUE

04- DILLINGER FOUR
LAWRENCE ARMS
the ARRIVALS

06- SIX PARTS SEVEN
Goodlife Experience
Hello Amsterdam

07- V-TECH ORCHID
DESTROY MIRANDA
F.O. ABSENTIA
Le-Force

08- MISTLETOE
Sugarland Run
Gift Anon

11- KING KONG
(ex-Slut)
JUPITER SUNRISE
3 1/4
Longhunter

12- LANDING
Maya Shore
Star No Star

14- GOLDEN
RYE COALITION
V-rust

15- SEVILLE
(members of Dashboard Confessional)
GREAT REDNECK HOPE
ROCKING HORSE WINNER

17- LE-FORCE cd release show
Redd Tape
Tolchock Trio

18- LIONHEAD Records Night
Walken
Chubby Bunny
Jason Anderson

20- MISS LONELY HEART
the New Transit Direction

23- WOLF COLONEL
the LOVELETTER BAND
Chubby Bunny

27- AVENUE OF THE STRONGEST

29- the MANGES
(ex-Screeching Weasel, from Italy)

30- the STEREO

31- 5 MINUTE SHOW

Coming in SEPTEMBER...

01- Billy... 04- the Shakedowns... 05- Swearing at Motorists, Jason Traeger... 07- Mak Joking...
15- Aloha... 16- Q & Not U, Cerberus Shoal.....

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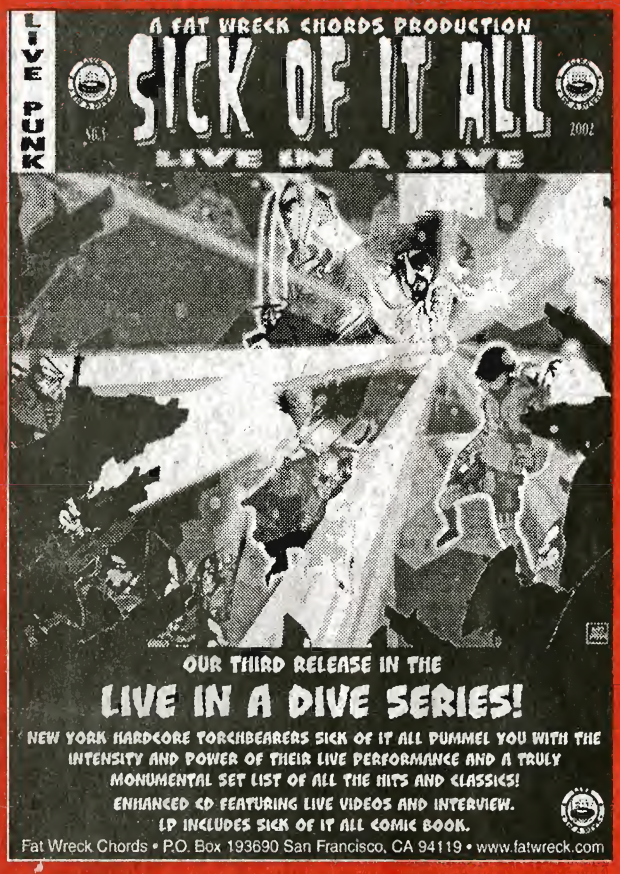

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